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PUNJABIYAT

The Cultural Heritage and Ethos of the People of Punjab

bir Singh Khurana

Punjabiyat - The Cultural Heritage and Ethos of the People of Punjab- describes the attitudes, moods of the people of Punjab as brought out in the form of their history, folk lore, dances and songs, their festivals, the music of the region and their philosophy as expressed in their proverbs and sayings.

The book also brings out the vitality and exuberance of the people with an exposure to their legends of romance and bravery. The structure and depth of study makes this book a unique contribution to the knowledge of Punjabi culture as is generally known. It presents in a concise and attractive format all aspects of the Punjabi culture as a complete book.

The rich cultural heritage of Punjab gives a clarion call to peace and prosperity. The Punjabis are known for their dash, daring and dynamic qualities. Known throughout the world for their 'down to the earth' realistic approach to problems they are confronted with, they take on adversity with the positive attitude of 'take it as it comes'.

With a world wide population of about 130 million, they are widely dispersed around the globe and found to be amongst the bravest soldiers, hardiest agriculturists and with a hallmark of unstoppable spirit of adventure and entrepreneurship.

The Punjabis, regardless of their religious denomination and current nationality, have all contributed to the growth of their composite culture.

The book is of great value to the Punjabi Diaspora living inside and outside Punjab.

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The Cultural Heritage

and

Ethos of the People of Punjab

Jasbir Singh Khurana

Hemkunt

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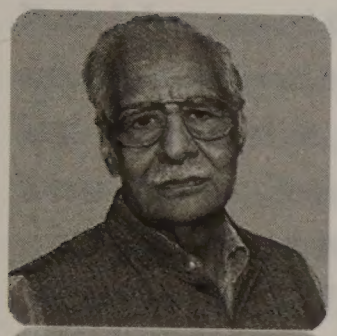
FOREWORD



Punjabis are roughly 14½ crore in the world. Half of them live in the Pakistan. They are the weakest link in the Punjabiyat because they, in their obsession to become an urdu-speaking nation, are jettisoning their mother tongue quickly. Even otherwise, Punjabi language is languishing there. It is neither taught in schools nor offered for learning anywhere else. Even the use of shahmukhi (Punjabi in Arabic script) is rare.

Most Punjabi youngsters have switched over to Urdu in speech and writing. The elderly generation still prefer to speak in Punjabi but their number is dwindling. Still the Pakistan Punjab reflects Punjabiyat in living, although the urdu culture is telling upon the Punjabiyat. Strangely, the Punjabi music is excelling day by day.

The Punjabi living abroad, in Canada, America and Great Britain, are, in fact, are true representatives of Punjabiyat. They speak Punjabi and so do their children. They, even living in the West, have stuck to their culture and traditions.

The Punjabis living in Punjab are the worst specimen of the Punjabiyat. They are a mongrel community. They mix Punjabi with other languages and ape the West in their attire and even in the way they live. Had Punjabi not been a compulsory subject in schools, the language would not have been taught in Punjab. Strange, the census figures show that the Punjabi knowing people are only in a slight majority, when more than 95 per cent population is Punjabi. It happens some Punjabis are returning Hindi as their mother tongue. This is wrong. The Punjabiyat suffers this way.

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December 2012

INTRODUCTION

Punjab has passed through a traumatic experience not only in the last century but ever since pre-historic era. The history of Punjab has faced invasions and divisions over our 'land of five rivers' extending south-eastwards beyond the Indus – Jhelum, Chenab, Ravi, Beas and Satluj.

Since the establishment of Pakistan and India after their Independence from the British Raj in 1947, the concept of Punjab on either side of the Indo-Pak border has attained a distorted vision of the meaning and image of 'Punjab'. Originally this vibrant land of Punjab – the Land of Five Rivers – meant the land of the Doabs extending South-eastwards from the River Indus (Sindhu) to the Indo Gangetic plain upto river Jamuna in the East and the Thar desert of Rajasthan in the South.

Many Punjabis particularly the younger generation living in Pakistan now believe that Punjab extends from East of Indus to the area west of river Ravi i.e. from Peshawar to Lahore excluding Sind and those of the same generation in India believe that Punjab exists from Wagah border at Amritsar to the Shamhu Barrier border with Haryana – excluding hill regions of Himachal Pradesh and the plain regions of Haryana.

This misconception is confined not only to the people of this generation but also to the Punjabi Diaspora and to Punjabis living outside Punjab in India and Pakistan. Sad but a reality!!

Punjabi nationalism is the heart and soul of the country's nationalism and regionalism that makes it distinct from others in the two neighbouring countries of India and Pakistan. While it is committed to the larger concept of India and Pakistan being independent sovereign, socialist, secular, federal and a democratic Republic, it is also committed to the glory of the Punjab, Punjabi and *Punjabiyat* that reflects the Punjabi nationalism. It acts as a vanguard both for Punjab and its people and ensures

that Punjab and Punjabis get their rightful due in the national polity, administration and financial affairs.

It bears faith and allegiance to the constitution of their respective countries and to the principles of socialism, secularism and democracy and would uphold the sovereignty, unity and integrity of their own country.

In the days gone by during the pre-partition era in the earlier part of the 20th century it was said – *"Jis ne Lahore nahin vekhiya, Uh jamia hi nahin"* (He who has not seen Lahore is yet to be born). The Punjabis believed this.

Then came the Partition – Mountbatten, Nehru and Jinnah agreed to trifurcate and partition the subcontinent of India in August 1947 to form India, East Pakistan and West Pakistan; and a quarter century later in early 70's was born Bangladesh out of East Pakistan leaving behind Pakistan with a dominant Punjabi population – and now what they say in Lahore (the capital of Punjab in Pakistan) is "*Lahore Lahore aey*"!.

With Partition Nehru got his India, Jinnah his Pakistan and Punjab was torn asunder into two parts which lay bleeding and nursing its torn limbs back to health. Thus was born a West Punjab in West Pakistan and East Punjab in two independent countries that were India and Pakistan – both having lost millions of lives and many more in the form of homeless refugees in what was perhaps the biggest genocide in the history of mankind, next only to Hitler's massacre of Jewish people during the 40's.

The Punjabis - the people of Punjab- are known for their extrovert joviality and optimism as well as for their hospitality, adaptability and ability in adjusting to inhospitable environments regardless of where they live – be it in India, Pakistan, USA, Canada, UK or for that matter anywhere in the world.

This attitude of 'take it as it comes' is perhaps the outcome and cumulative result of having cheerfully borne the brunt of the many invasions from Central Asia since the 3rd century BC onwards, and not having been affected by their adverse effects. These hardships were borne by them with fortitude; their spirit was never broken.

Their positive attitude is aptly portrayed in a popular Punjabi saying:

Khada pita lahey da

Baki (rehnda) Ahmed Shahey da; which means

What we eat and drink is our own; the rest will go to Ahmed Shah.

This couplet has reference to the nine invasions of Ahmed Shah Abdali's hordes

into the Indian subcontinent in the 18th century and was possibly coined then.

It correctly reflects the attitude of the Punjabis to life.

Punjabiyat covers all aspects of being and doing what a Punjabi is and does. It is the sum total of the culture of Punjab and includes all the things connected to its people – be it their language, religion, history, love, romance, or way of life. Their attitudes and moods are reflected in the vitality and exuberance of Punjabi folk songs and dances; their legends of romance and bravery and their arts and crafts.

Regardless of geographical and political boundaries, it encompasses the culture of the Punjabi people in India, Pakistan and the Diaspora.

Prior to the establishment of the Khalsa Darbar of Maharaja Ranjit Singh in early 19th century, the mighty Mughal Empire had crumbled following the death of Aurangzeb in 1707. South of the Vindhyachal Range petty rulers held sway under protection of the British East India Company or the diminishing French influence; the Marathas controlled most of western and central India region upto Delhi; independent rulers ruled in Rajasthan and a number of local gangs of robbers, highwaymen and marauding groups of Jats and Gujjars held sway in and around Delhi and its surroundings.

The geographical entity of India as it is known today comprised of a number of states and provinces and territories ruled by local chieftains and *Sirdars* led groups of rebels forming *misls* [1] who were independent and owed allegiance to none. The northern region of Punjab (including most of present day Pakistan) and Jammu and Kashmir formed a part of the Afghan empire ruled from Kabul [2].

The seeds of Punjabi nationalist ethos which was the earlier version of Indian nationalism could well have been sown in the 19th century and attributed to Maharaja Ranjit Singh. It was during his reign that for the first time on the Indian subcontinent the Hindus, Sikhs and Muslims lived peacefully practicing their own religions in accordance with their religious codes – the Hindus according to the Vedic laws; the Muslims according to the laws of the *Shariyah* and the Sikhs in accordance with the codes laid down in their holy scripture, the Guru Granth Sahib.

Ranjit Singh's cabinet of Ministers comprised of all communities with important portfolios being handled by Muslims – The Fakir Brothers Nuruddin and Azizuddin, sharing power with the Hindus, Diwan Dina Nath and the Dogra Brothers – Gulab Singh, Dhian Singh and Suchet Singh. His army was officered and led not only by

Sikh Generals but those of all faiths – the Muslims General Illahi Bux led his most powerful artillery which was also officered to a large extent by Muslims; Zorawar Singh, a Hindu Dogra general led his armies for the Tibet Expedition and the conquest of Ladakh; and Christian Generals Allard and Ventura helped reorganize and modernize it.

The Hindu Generals Diwan Misr Chand and General Bal Bahadur Thapa led the Infantry contingent including a brigade of Gurkhas for his important Battle of Nowshera in 1823; and Sikh Generals like Hari Singh Nalwa, Lehna Singh, Desa Singh Majithia and Hukma Singh Chimni led his cavalry.

If this process of inter-community partnership by integrating three major religions had continued, possibly the communal problem and tensions which destroyed the unity of Punjab in the 20th century might have been solved and partition of the country avoided. It would have simplified the class problem by providing aristocratic leadership to a modern state. It would have united aristocracy, bourgeoisie and peasantry in common pursuit and patriotism. But alas! That was not to be.

The Punjabis, be they Hindus, Muslims or Sikhs have all contributed to the growth of its composite culture. The rich cultural heritage of Punjab gives a clarion call to its peace and prosperity. The Punjabis are known the world over for their dash, daring and dynamism. Their innate resilience has helped them overcome one crisis after another. An open-ness and readiness for restructuring individual and collective levels have been the essence of Punjabi lifestyle and the core of *Punjabiyat*.

The geographical and cultural region of Punjab covers portions of the two bordering countries – India and Pakistan. This region is intersected by Indus and five perennial rivers which spread their alluvial soil on its plains making it very suitable for agriculture which is the main occupation of the people.

In Pakistan it covers the areas of Punjab – Pothohar [3], Multan and parts of erstwhile Jammu province; in India it covers Punjab, Haryana and the Dogra areas of Himachal Pradesh (Kangra and Chamba) and the province of Jammu in the State of Jammu and Kashmir [see Map 1].

In India this culture presently extends mainly to the Sikhs and Hindus belonging to Punjab regardless of their state of domicile. Some older generation of Punjabis regardless of which religion they belong to, still carry fond memories of Punjabi

cultural heritage as it existed prior to the Partition. For most non-Sikhs (mainly Hindus), their diminishing usage, and at times abandoning the use of the Punjabi language was a precursor to giving up the *Punjabiyat*. The population amongst older generation is gradually dwindling although they still venerate the customs, and fondly and nostalgically recall the folklore of yesteryears of the pre-Partition era. The younger generation has taken on to the language and culture of their region of domicile. The Punjabi language in their case has given way to Hindi.

In Pakistan, the Punjabis form a major portion of the population. *Punjabiyat* is dominant in Punjab but perhaps due to the fundamentalist influence of Islam the gaiety and exuberance is somewhat subdued. There is also a tilt towards the adoption of Shahmukhi (Urdu) in preference to Punjabi. The vitality that existed prior to the Partition perhaps still exists but may be at a lower level. In Pakistan the festivals are mainly a male affair and entertainment largely confined to *mujras* by professional groups. The other forms of entertainment that do exist and flourish are *Qawwali, Ghazals,* and *Mushairas* [4].

Punjabis in the World Community

Punjabis are not only one of the most enterprising and mobile communities from the South Asian subcontinent, they also have a positive global presence. The spread of Punjabis over the globe is far and wide. They are found in practically all the countries. Punjabis sit in the House of Commons in Canada and New Zealand, and one of them was even the Premier of British Columbia.

The recent re-election of Dr. Manmohan Singh as the Prime Minister of India for a second term has given the Punjabis and in particular, the Sikhs of Punjab a respectable identity worldwide. His honesty, ability and zest for his economic reforms and his clean image has given the Punjabis new ways to express their separate identity – by providing leadership in various fields.

A popular version of man's first landing on the moon amongst the Sikhs of Punjab is somewhat like this–

When the American astronaut Neil Armstrong landed on the moon to take the first big step for humanity, he was greeted by a Sardar and his family.

Sardar-*"Ao ji-Sat Sri Akal. Jee Ayan noo."*

Neil Armstrong: "When on earth did you people get here?"

The Sardar (replied in Punjabi): "*Oh jee- Aseen taa ithey 1947 di Partition dey baad aa key vasey hoyee aan*" ("Sir, we have been settled here ever since the Partition in 1947").

End Notes:

1. *Misls* – The word *misl* is derived from the Arabic word *musluhat* which means a group of armed men and warlike people under a leader. In the present context this refers to groups of *Khalsa* Sikhs which had been formed after the defeat of Khalsa army of Banda Bahadur by the Mughals in 1715.
2. The Mughal Empire virtually ended with Aurangzeb.

   Nadir Shah's invasion of Punjab in 1739 and routing of Muhammad Shah's army at Karnal after a two hours battle, made him the ruler of North India from Delhi to Kabul. Although he was of Persian descent his successor Ahmed Shah Abdali (Durrani) established suzerainty over what was left of the Mughal Empire in the area north of the Indo Gangetic plain which included Punjab.

   Muhammad Shah (1719-1748) was succeeded by Ahmed Shah as the ruler of what remained of the Mughal Empire in 1748.

   After Nadir Shah's assasination in 1747, the Persian Empire established by him disintegrated. Ahmed Shah Abdali succeeded him in 1748 as the ruler of the eastern portion of Nadir Shah's domain which included territory in North India upto Delhi. After his accession to the throne Ahmed Shah Abdali came back to Delhi and obtained formal cession of Punjab from the Indian ruler which was distracted by Civil War.

   (Smith, Vincent A. *The Oxford History of India*, fourth edition, Oxford: Oxford University Press, 1958, pp. 437)

   In his next invasion of India in 1749, he was bought off by the Governor of Lahore. However during Abdali's next invasion in 1751-52, he recaptured Lahore and forced the Delhi rulers to formally secede Punjab and Multan.

   (Spear, Percival *The Rise of the British Dominion 1740-1818*, fourth edition, Part III, Oxford: Oxford University Press, 1958, pp. 483-484)

   Historically the Moghul Empire ended and it was only rule of the Delhi State.

   As a successor to Nadir Shah's Afghan Empire, Ahmed Shah Abdali who ruled from Afghanistan, exacted tribute from Punjab.
3. Pothohar – This is the region in Pakistan which lies between Rivers Indus and Jhelum and bounded in the North by the Siwalik Range and in the South by District Lahore. Also see Map 1.
4. *Qawwalis, Ghazals, Mushairas* and *Mujra*

   Qawwali is a form of Sufi devotional music popular on the Indian subcontinent. It is a vibrant musical tradition that stretches back more than 700 years. Originally performed mainly

at Sunni Sufi shrines throughout the subcontinent, it has also gained mainstream popularity. Often listeners, and even artists themselves are transported to a state of *wajd*, a trance-like state where they feel at one with God, generally considered to be the height of spiritual ecstasy in Sufism.

Qawwali music received international exposure through the work of the late Nusrat Fateh Ali Khan, largely due to several releases on the Real World label, followed by live appearances at WOMAD (World of Music and Dance) festivals. Although famous throughout the world, its economic and spiritual hub remains the Punjab province of Pakistan from where it gained entry into the mainstream commercial music industry and international fame.

Ghazal

In poetry, the *ghazal* is a poetic form consisting of rhyming couplets and a refrain.

Each line must share the same meter. The Arabic word "ghazal" is pronounced roughly like the English word "guzzle", but with the first g-like consonant further back in the throat. A ghazal may be understood as a poetic expression of both the pain of loss or separation and the beauty of love in spite of that pain.

Mushaira

Mushaira is a term in Urdu used to describe an event called *mehfil* where poets gather to perform their works. A mushaira is a beloved part of the culture of Pakistan and North India, and it is greatly admired by participants as a forum for free self-expression.

A mushaira can take a number of forms. Traditionally, the ghazal is the specific poetic form employed, either recited or sung, but other forms of poetry, recitation and song may be allowed too. The poetry is often humorous in nature. Usually, invited guest poets will be seated behind a long table at the front of the room, with often the most admired of them seated in the centre. Usually one person will host the mushaira, inviting each poet to come and perform. However, the form is relatively free, and anyone can come forward and ask to perform.

Mujra

This is a dance form performed by professional artistes which may or may not be accompanied by singing. For details, turn to Chapter 4.

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First and foremost I wish to thank the Editor Mrs Hina Arora Phukan, for all the hard work and the effort that she has put in helping out with this book. She has spared no pains to ensure a flawless output in the form of this book. I can say without any hesitation whatsoever that had it not been for Hina's tireless editing and advice, this book could not have been completed in its present shape.

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November, 2011

Jasbir Singh
Penn Valley, Pennsylvania–USA

Chapter One

THE GEOGRAPHY AND HISTORY OF PUNJAB

Punjabi Homeland – Layout of the Land

The Punjabi homeland has a distinct geography different from the rest of the Indian sub-continent. It is shaped like a triangle with three unequal sides. The eastern limit is the shortest side which starts in the north from the Siwaliks Range at the foothills of the massive Himalayan Range running south eastwards up to the western limit of the Indo-Gangetic plain marked by the river Jamuna (now Yamuna). The Himalayan Mountain Range separates Punjab from Tibet and China in the North and north East.

The western boundary runs along the Suleiman Range and includes the Salt Range, both of which form a part of the Hindu Kush mountain range; south westwards from its junction with the Siwaliks upto its junction with It separates Punjab from Afghanistan and Baluchistan in the West and north West; and the southern boundary connects the southern extremities of both these ends limiting Punjab northwards of the desert areas of Rajputana (Rajasthan) [See Map 1].

The area enclosed by the three sides of this triangle is the rich alluvial basin between the rivers Indus and Yamuna. This region has the five rivers of Punjab – Jhelum, Chenab, Ravi, Beas and Satluj. A sixth river – Ghaggar – which formed a part of this region has dried up for most of its course.

This rich alluvial plain is the region called Punjab – The Land of Five Rivers.

The Greeks called this area Pentapotamia. However Punjab derives its name from two Persian words, *panj* (five) and *aab* (water) having reference to the five rivers which run through this area. The first known use of the word Punjab is in the book *Tarikh-e-Sher Shah Suri* (1580) which mentions the construction of a fort by 'Sher

Khan of Punjab'. The first mentioning of the Sanskrit equivalent of 'Punjab' however, occurs in the great epic, the Mahabharata *(Pancha-nada* - country of five rivers).

The name is mentioned again in *Ain-e-Akbari* (Part 1), written by Abul Fazal, who also mentions that the territory of Punjab was divided into two provinces, Lahore and Multan. Similarly in the second volume of *Ain-e-Akbari*, the title of a chapter includes the word *Punjab* in it. The Mughal King Jahangir also mentions the word Punjab in *Tuzk-i-Jahangeeri* [1].

History

Punjab has seen through its long, tumultuous and colourful history, civilizations dating from early Stone Age in the Indus River basin through the Aryan and Vedic times to the Greek, Persian and the Muslim invasions that followed. This ended up in current times in being dissected between neighbouring Pakistan and India with two rivers flowing in Indian Punjab (Satluj and Beas), two others in Pakistani Punjab (Jhelum and Chenab); and the river Ravi forming for most part of its course, the common border between the two countries.

Across the centuries, the riches and spices of 'Hindoostan' have attracted invaders who have ravaged the countryside, looted the riches from its temples and people and pillaged the country. The fabulous riches of its temples gave this land the name *Sone-ki-chiria* (Golden Sparrow). Lying in the rich agricultural region of the Doabs, Punjab has seen marauding hordes from Central Asia over the centuries.

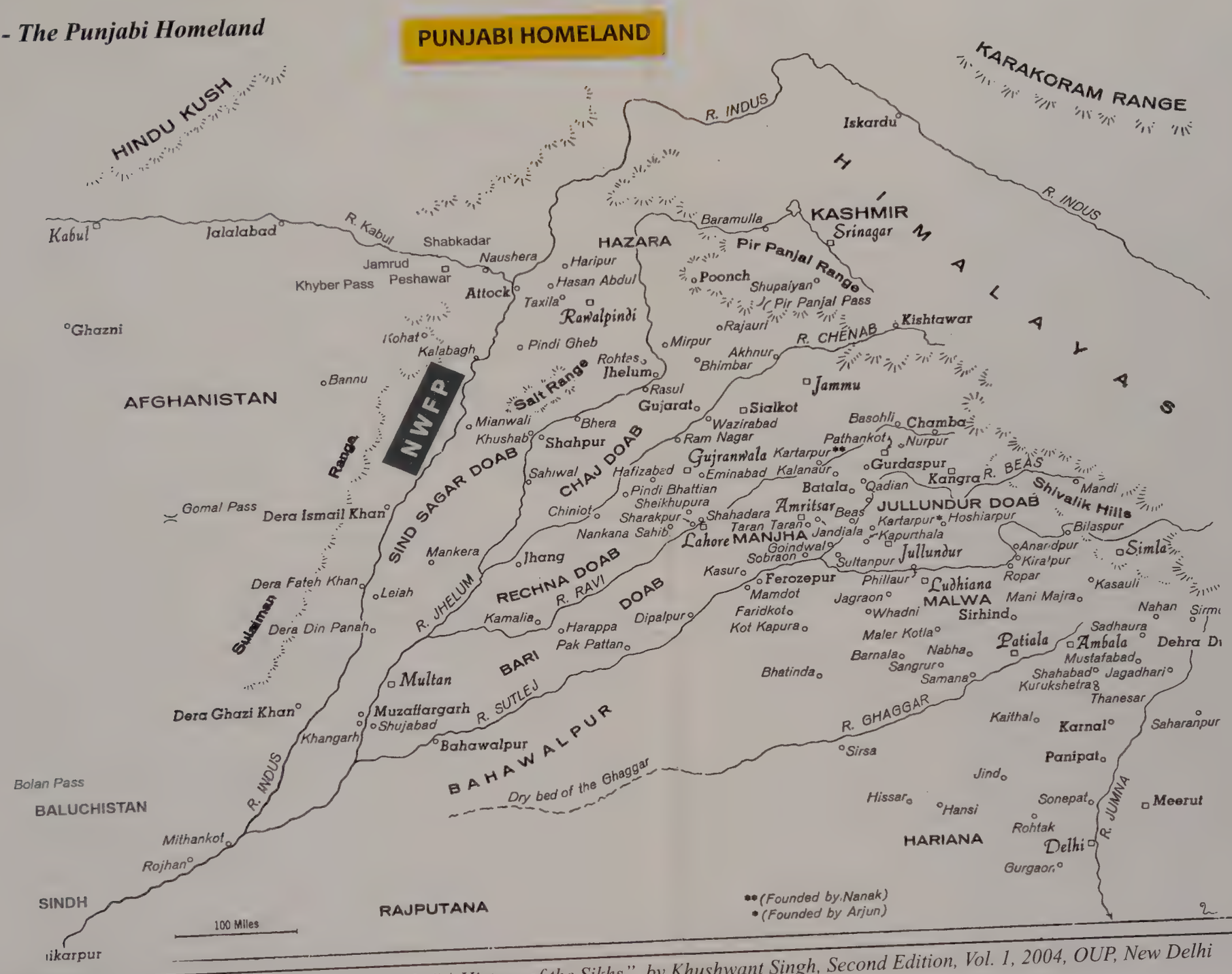
Because of its location, Punjab lying astride the path of invaders has borne the brunt of all these invasions. However these repeated invasions have hardened the people of the region who have been tempered into a mind-set suitable for facing vicissitudes and hardships created both by nature as well as man-made ones like wars.

It is significant that throughout its history, none of these invading armies had any logistic support. They were all dependant on looting and pillaging the local produce for their food, fodder and sustenance. The rich agricultural produce helped to sustain not only the invaders but also the local population and perhaps inadvertently, acted as a contributory factor to facilitate further invasions.

Ancient History

At the height of its early glory, this region boasted of large ancient cities like Harappa

Map 1 - The Punjabi Homeland



Adapted from Map - General Map of Punjab, page 3, "A History of the Sikhs" by Khushwant Singh, Second Edition, Vol. 1, 2004, OUP, New Delhi

(near Sahiwal in West Punjab) and Mohenjo-daro (near Sindh). This civilisation for reasons that are still largely unexplained declined rapidly after the 19th century BC. Later civilisations – the Aryan, Mauryan, Buddhist, Greek, Persian and Muslim – all left their distinct marks on this land giving it the character that it has inherited today; that of a land inhabited by hard-working, vivacious and colourful people who have the resilience to withstand the vagaries of man and nature alike; people who work hard and live hard; a land of brave soldiers, sensible agriculturists, and smart entrepreneurs who live the life not only for today but also for to morrow.

Earlier Indo-Aryan-speaking people conquered the region, imparted their language and merged with the local population. Some speculate this as having been either an Indic language (a hypothesized parent family) or Aryan-speaking group, but this also remains speculative since the Indus script remains un-deciphered. The Indo-Aryans are believed to have arrived in the region between 2000 and 1250 BC and eventually disseminated their languages throughout South Asia. Numerous invaders – the Persians, Scythians, Greeks, Central Asians, Arabs, Afghans, and the British– have all invaded and ruled the region, giving the Punjab a unique culture as the gateway to South Asia.

The Middle Ages

The earliest invaders to North India came into India through the Bolan Pass into Baluchistan and Sindh in the 8th century. Baluchistan and Sindh upto Makrana then became the Eastern part of the Persian Empire with this expansion of the Muslim Caliphate.

Later in the 11th century Mahmud of Ghazni led eleven invasions against the Hindu Raja Jayapala of Gandhara (covering the area of existing Punjab in Pakistan and Afghanistan). Ghazni was followed by Muhammed Ghouri and other Ghaznavids who ruled over north India, and established their empire for the next 175 years. This and the later invasions from Afghanistan came in through the Khyber Pass.

At the end of the 13th century, the Ghaznavid Empire had extended from Kurdistan in the west to Samarkand in the North-east, and from the Caspian Sea to the Yamuna in the East. Although the raids carried out by their armies went across Northern and Western India upto Dwarka (Gujarat) in the West and Banaras (Varanasi) in the East, these were mainly marauding raids; only Punjab came under

their direct and permanent rule. Kashmir, the Ganga - Jamuna Doab, Rajasthan, and Gujarat remained under the control of the local Rajput dynasties or local Muslim rulers.

The Ghaznavid Empire was succeeded by the Delhi Sultanate. The Sultans of Delhi based their laws on the Quran and the Islamic *shariah* and permitted non-Muslim subjects (Hindus) to practice their religion on payment of the *jizya* (poll tax). They ruled from urban centers, while military camps and trading posts provided the nuclei for towns that sprang up in the countryside.

An important and significant contribution of the Sultanate was its temporary success in insulating the subcontinent from the potential devastation of the Mongol invasion from Central Asia in the 13th century, which nonetheless led to the capture of Afghanistan and the area of Punjab (now Pakistan) by the Mongols.

The Sultanate ushered in a period of Indian cultural renaissance.

The resulting 'Indo-Muslim fusion' left lasting monuments in architecture, music, literature, and religion. In addition as a result of the mingling of Sanskritic Hindi with the Persian, Turkish and Arabic favoured by the Muslim rulers of India, the Urdu language was born during this period. The Sultanate suffered considerably from the sacking of Delhi in 1398 by Timur (Timurlane a.k.a *Taimurlang*) –'Taimur the Lame one', but revived briefly under the Lodi Kings. The Lodi Sultanate was started with Sultan Bulol Khan Lodi who was then the Governor of Punjab. He siezed the throne and became independent from Delhi in 1451, and proclaimed himself Sultan. The Lodis ruled for the next 75 years till they lost to Babur in the Battle of Panipat in 1526.

Mughals led by Zahiruddin Babur in 1526, invaded this region and defeated the Lodi Kings. The Mughal conquest of north India by Babur in 1526 established the Mughal rule in this region for the next three centuries.

The Advent of Sikhism

One of the most significant events that took place in Punjab during this period was the advent of Sikhism. This new religion – the youngest and currently the fifth largest in the world, was founded by Guru Nanak Dev (1459–1539) and was formed as an antithesis to irrational customs and rituals amongst the Hindu religion – the religion into which he was born.

All new religious faiths are born and shaped out of existing faiths taking into account existing practices of these religions. These were times of religious ferment. In Europe, Christianity was undergoing reform and the renaissance had reached its zenith. Emperor Akbar was trying to form his eclectic Din-i-Ilahi, or the Divine Religion. Nanak, the Sikh Guru was denouncing 'priest-craft, hypocrisy and idolatry'. The Sikh Gurus (starting with Nanak), were proclaiming a faith of grace and devotion, open to all men and women.

Politically this was a period of tyranny and turmoil. Renowned Sikh historian Khushwant Singh's *A History of the Sikhs* gives details of the conditions that prevailed in the country in those times. Tyranny and persecution prevailed in the Punjab following the invasion by Taimur's hordes in 1398. Provincial Governors rebelled against the Central Authority and gave up their allegiance to the Sultan at Delhi who ruled over north India for the next 175 years. They set themselves up as independent rulers. There was constant strife between the king and his local *subehdars* (governors). Defiant and lawless elements became a strong force. The country was devastated. The largely Muslim ruling class found its authority challenged and its treasuries depleted. To make up for this, they imposed illegal taxes and denied justice to the richer Hindu trading community. If the Hindus protested they were severely persecuted and massacred; their temples were destroyed. This and later invasions from Afghanistan came in through the Khyber Pass.

Sufi Muslim saints had all along been preaching tolerance and the Hindu devotees had preached sympathetic understanding of Islam; but these efforts proved useless. The political turmoil affected the religious point of view of the common man. For the Muslims, converting or destroying the *kaffirs* (non-believers or infidels) was now considered the most meritorious act. To pass off for a good Muslim it was enough to rigidly follow the do's and don'ts, such as fasting during the days of Ramzan and refraining from eating forbidden meats, pork or non-halal meat.

For the Hindus, the rituals became more important and it seemed enough to worship idols; wash-off sins in holy rivers; wear caste marks and the sacred thread; rigid in caste differences and in vegetarianism; and even cook food in precisely marked areas in the house. These rituals and casteism were strictly enforced by the higher castes and Brahmins.

Origins and Development of Sikhism

Guru Nanak founded the Sikh faith in the 15th century based upon unique, direct revelations from God experienced by him. Nanak's fundamental teaching is that God is One, *(Ik Onkar)* and that the light of God is in everyone. The basic tenets of Sikhism as propounded by him are:

Ik Onkar-There is only One God – monotheism;
Kirat karo – earning an honest living;
Naam japna – worship his name;
Wand chhakko – share your wealth with others;
Total rejection of the existing caste system- equality of mankind

Guru Nanak rejected idol worship and rituals practised in Hinduism – the faith into which he was born. At that time, this also meant that Nanak was working for equality of women and the rejection of the caste system while calling for all Sikhs, or "seekers of truth," to turn away from traditional religious forms and seek union with God directly.

Over the next two centuries it was enriched by Nanak's followers culminating in 1699 by the establishment of the *Khalsa* by the tenth guru – Guru Gobind Singh. It is now the fifth largest of the modern religions in the world with a global following of about 25 million Sikhs who are to be found in almost all the countries of the world.

Sikhism is often mistaken for a combination of Hinduism and Islam, but Sikhs consistently explain that Sikhism is a different faith from either Hinduism or Islam and not a synthesis of these two faiths.

The Sikhism of the first five Gurus and the Granth found ready acceptance among the masses. They responded because it was simple, related to their sense of religion, and propounded by men who were modest and did not claim kinship with God or clothe their utterances in prophetic mumbo jumbo. Since the Vedas were written in Sanskrit, a language over which the Brahmins had a monopoly, the average Hindu could not understand the wisdom of these Holy Scriptures. The Muslims too were reminded of the exhortations of the Sufi saints. To both Muslims and Hindus the message of the Gurus came in a language they understood. While this fact did restrict the spreading of Sikhism to those who could not understand Punjabi, within the Punjab its appeal was irresistible. It had all the elements of a national faith until it

crystallised into a distinct sect with a political purpose. It continued to excite the admiration of all Punjabis.

In the next hundred years traditions developed, which supplemented this social order. The sixth Guru, Guru Hargobind took to arms and the tenth Guru, Guru Gobind Singh put the army of *Khalsa* followers on a regular footing. The movement also found its martyrs and heroes; Guru Arjan Dev, Guru Teg Bahadur and the sons of Guru Gobind Singh were martyred and immortalised; Guru Hargobind Singh and Guru Gobind Singh wore the haloes of heroism. Nearly a hundred thousand baptised *Khalsa* and a much larger number of Sahajdhari Sikhs joined the movement.

The fervour of martyrdom and heroism was the result of the oppression of Mughal rulers. Guru Arjan Dev, the fifth Guru was cruelly tortured to death on his refusal to convert to Islam. Continued persecution by Mughal rulers forced Guru Hargobind to arm himself with an escort and establish a fortress at Lohgarh near Amritsar to protect his followers and himself. Later, under the orders of the Mughal emperor Aurangzeb, Guru Teg Bahadur the ninth Guru was publicly executed at Chandni Chowk in Delhi. While pleading for lenience in forcible conversion of Hindus to Islam, he refused to give up his faith and convert to Islam. It was only then that the tenth Guru, Guru Gobind Singh justified open revolt against the perpetrators of the rule of tyranny.

The establishment of Sikhism centres on the ten Sikh Gurus took place in the Punjab during the tumultuous 16th and 17th centuries. They were receptive to truth wherever they found it, and their spiritual insight and religious fervour combined with their dynamic activity and organising ability gave rise to a distinct religious community that exists in India and elsewhere to this day. The Sikh Gurus, especially before establishing the *Khalsa* had huge impact on the history of the region and the people of the Punjab. They had unified the people to defend against tyranny and oppression.

After Guru Gobind Singh's death Banda Singh Bahadur (aka Banda Bahadur) consolidated the Sikhs into a force to reckon with in the Punjab. He wreaked terrible revenge for the persecution of the Sikhs and re-established peace for them in the Punjab. He led a Peasant revolt and fought the mighty Moghul Army in a number of battles over the few years from 1709 to 1715. During this short span of time he established the rule of the *Khalsa* in Punjab and shook the mighty Moghul Empire by

its foundation causing it to crumble.

Under Zakriya Khan, the Mughal governor of Punjab, Moghul armies retaliated and inflicted a crushing defeat to the Banda Bahadur's army in 1815. Tyrannical rule by the Mughals followed Banda Bahadur's defeat. The Sikhs suffered untold hardships during this period. However, instead of getting subdued they became defiant and refused to submit to the Mughal rulers.

Zakriya Khan, the Mughal governor, imposed a very stern rule and his harsh treatment of the Sikhs led to their further alienation. He wanted to eliminate them. He encouraged plundering of Sikhs' homes and headhunting, in the literal sense. He offered big rewards for information of their whereabouts; for locks of their hair; and worse still, for their scalps. The horse market of Lahore, where many were beheaded was later named Shahid Ganj, in memory of all those who were martyred in the carnage.

The Sikhs left their women and children in their dwellings in the towns and villages in the care of kinsmen and retreated into the inaccessible hills and forests to form groups to protect themselves and their kinsmen from the cruelties. They followed the only way open to outlaws—arm themselves; form bands; raid and plunder the state treasuries; and rob the homes of the rich. These groups called *jathas* and later called *misls* worked under a *jathedar* chosen by popular choice.

These *jathedars* exercised 'protection' rights over their territories and implemented law and order and collected *rakhi* (protection money) in their respective areas of influence. They had acquired considerable strength as a result of looting the caravans of returning invaders like Nadir Shah in 1738-39 and his successor Ahmed Shah Abdali who invaded India nine times between 1747 and 1769.

The Sikh *misls* who were without a single leader and existed in groups of varying size, started the tradition of deciding matters of common interest concerning the community at meetings called *Sarbat Khalsa.* These meetings were held twice a year in Amritsar on the occasion of Baisakhi and Diwali. The decisions taken at these meetings were called *gurmattas* (decisions approved by the Guru). At the *Sarbat Khalsa* group leaders called *jathedars* were appointed. At the end of the 18th century there were 12 important *misls* [2]. These *misls* were later united under the leadership of Ranjit Singh who belonged to the Sukherchakia *misl.*

Afterwards, Maharaja Ranjit Singh extended his empire and carried out the only

Indian invasion westwards into Afghanistan. The Sikh empire at its zenith, extended over North India with its northern boundaries in Kashmir including Ladakh bordering Tibet. The western boundaries included Afghanistan and the entire country of present-day Pakistan (excluding Baluchistan and Sindh) extending south and east up to the banks of the River Satluj.

The second period of this short Golden Age of the Sikh Empire ended with the annexation of the Punjab by the British after the 2nd Anglo Sikh War in 1848-49.

It is significant that during this period of nearly eight centuries, though the entire region of Punjab was under the Muslim rule, the Muslim rulers lived in harmony with their Hindu subjects except during the 16 th and 17 th centuries which were periods of tyranny and oppression for the Hindu minority. Conversions to Islam did take place but there was no evidence of attempts at forcible conversions of non-Muslims. Hindu Rajas continued in many states as vassals and in some cases particularly during the Mughal rule, as *Subahs* (governors), ministers and formed a part of the ruling hierarchy. The only exception was during the reign of Moghul Emperor Aurangzeb in the 17 th century when forcible conversions and severe persecutions of non-Muslims took place.

Modern History

Establishment of Punjab

Punjab as a recogniszable political entity in India came into being only in the latter part of the 18 th century. Before then, most parts of this region were administratively controlled from and ruled by Afghanistan, either as Provincial territories through Governors or as semi-independent states by rulers who were vassals of the ruler of Afghanistan [3].

Ranjit Singh at the head of Sikh *misls* took over the *Subehdari* of Lahore from Shah Zaman, the King of Afghanistan in 1799 and became the ruler of Punjab at the head of the Sikh *misls* in 1801 when he was officially declared as the Maharaja of Punjab. The Provinciality of Attock on the bank of River Indus and State of Multan in fact remained as a part of Afghanistan till they were annexed by Maharaja Ranjit Singh after the capture of the strategic Fort of Attock in 1813 and the Battle of Multan in 1818. Till then Punjab was neither an independent political entity nor was it in its present geographical form, part of any existing monarchy or state.

Punjab remained a part of the Sikh Empire for half a century, from 1799 to 1849. At its zenith Ranjit Singh's *Khalsa* Empire included most of North India northwards of River Satluj and included Pakistan, Jammu and Kashmir and most of Afghanistan [See Map 2].

Annexation of Punjab by the British -1849

Ten years after Ranjit Singh's death and following the defeat of the *Khalsa* Army of the Sikhs in the 2 nd Anglo Sikh War in 1849, Punjab was annexed by the British. After reorganiszation, the area was divided as under [See Map 3]:

Under direct British rule

Provinces of North-West Frontier Province (NWFP) and Baluchistan;

Punjab, and Sindh

Under the Frontier Administrative Service

Frontier Administered Territories consisting of Tribal Areas and States of Swat, Chitral and Parachinar and other areas under the Sikh Empire

As semi-independent States under British protection

The State of Jammu and Kashmir

The State of Bahawalpur

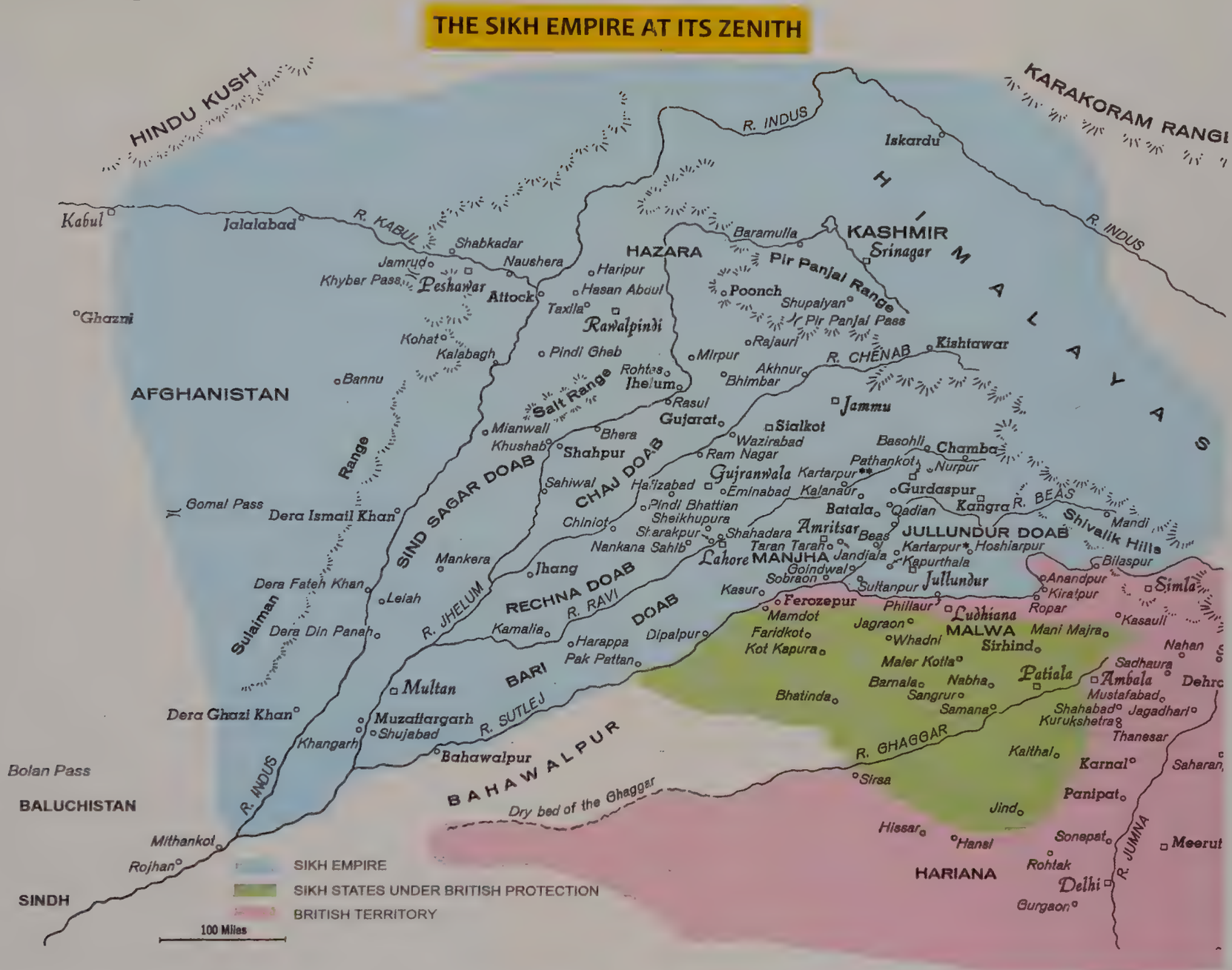
Independence of India and Pakistan

As a sequel to tremendous political pressure exerted by various political parties in India during and after World War II (1939-45), the British Government decided to grant independence to India. In order to meet the aspirations and demands of Muslims, they decided to divide the country into two countries – India and Pakistan. The division based on majority population centres of Muslims and non-Muslims resulted in carving out Pakistan consisting of two parts – West Pakistan and East Pakistan.

The Sikhs were grouped along with others as 'non- Muslims' and a separate homeland was not given to them as Indian political leaders like Jawahar Lal Nehru and M.K. Gandhi gave them assurances of protecting their interests.

Roughly West Pakistan comprised of all areas North and West of River Ravi,

Map 2 - The Sikh Empire at its Zenith



Adapted from Map - General Map of Punjab, page 3, "A History of the Sikhs" by Khushwant Singh, Second Edition, Vol. 1, 2004, OUP, New Delhi

included the Province of NWFP (North West Frontier Province) and Baluchistan and the Frontier and Tribal Areas (FTA) administered by the Frontier Administration; and East Pakistan comprised of West Bengal.

Over 500 Princely States in India were given an option to be independent or opt for joining either India or Pakistan. New Delhi and Karachi were declared as the capitals of the two countries and Dacca (or Dhaka) and Lahore were declared Provincial capitals for East and West Pakistan.

On mutual agreement the political power was handed over to Pakistan on midnight 14th August and to India on midnight 15th August 1947.

Partition and its Aftermath

This division of Punjab based on the predominating religion was an unprecedented event and resulted in one of the largest migration of populations in the world and perhaps the second largest killings and atrocities against the minorities in the world – second only to the genocide and atrocities committed by the Nazis against the Jewish people in the mid-twentieth century. It had its resulting pains and problems as it involved massive movements of Sikhs and other minorities from Muslim majority areas in Pakistan to India and vice versa. It is tragic that this political decision resulted in major communal riots, disturbances and violence which took their toll on the Sikhs and other minority communities in both the countries [2].

Official figures of either the total number of people displaced and rendered homeless or of the resulting casualties are not available. It is believed that over 2-3 million innocent and unarmed men, women and children belonging to the minority community were brutally massacred on both sides of the new International border, in addition to the 15-20 millions who became refugees and were displaced in both the newly created countries – an Independence for the two new nations – India and Pakistan but an agony for the Punjabis!

In Punjab most people refer to the Independence as "Partition". This is because the Punjabis in India suffered a great deal and the trauma of the partition of Punjab affected them more than the euphoria of Independence.

This migration of population resulted in an ethnic cleansing in Pakistan as nearly all the Hindus and Sikhs in Pakistan migrated to India. Pakistan was left with a 95 percent Muslim population, but it left in India a very large Muslim minority

population of nearly as great in numbers as those in Pakistan. Muslims in India now form the largest minority in the country. India has the third largest Muslim population in the World.

Muslims in India number 125 million (m) compared to 3.2 m Hindus in Pakistan (mainly in Sindh) and 0.02 m Sikhs [3].

Punjab was divided roughly along the river Ravi in the northern extremities and along the river Satluj as a part of the southern boundary, separating Punjab in Pakistan from the Punjab in India [See Map 4].

A new State of East Punjab was set up with its planned capital, Chandigarh. Refugees from Pakistan were rehabilitated by land allotments in East Punjab and in the East Punjab States (Patiala, Nabha, Jind, Kapurthala and Faridkot – PEPSU - Patiala and East Punjab States Union). In Pakistan most of the Punjabi Muslim refugees were rehabilitated in Punjab and in the erstwhile State of Bahawalpur; and Muslims from other parts of India settled in Sindh and are referred to as *Mohajirs*.

Both countries have been involved in territorial disputes resulting in tension and military aggression ending up in three Indo-Pakistan Wars between the two countries –one in 1947-48, another in 1965 and then in 1971; the latter resulting in the creation of an independent country, Bangladesh.

Turmoil in Northern India: Punjab and Reorganisation of Punjab

One of the major political grievances of the Sikhs in India after Independence has been the denial of a state where they would be in a majority. Even though the reorganiszation of States based on language is enshrined in the Indian Constitution this was denied to the Punjab at the time when other states – Maharashtra, Gujarat, Assam, Nagaland, and Mizoram were reorganized on a linguistic basis in 1956. Punjab received this privilege much later in 1966 when Punjabi was declared the official State language.

The delay in reorganization of Punjab resulted in the political grievance of the Sikhs in Punjab. The Sikhs would then have had a state in which they had a near-majority status with Punjabi as the official language. Although the Sikhs would have been in a minority they would then have no reason to complain. This grouse had been a cause of constant disaffection leading to unrest in the Punjab for a few decades. This was also one of the causes leading to militancy and terrorism in the Punjab two

decades later, during the 1980s and 1990s.

A series of miscalculations and erroneous political decisions further alienated the Sikhs. Since then, even though the Punjab in India has been reorganized, all the promises and agreements made have not been adhered to. Whilst active militancy has ceased, the Sikhs continue to feel ostracized and alienated in the Punjab. There is apparent calm but a feeling of being unjustly deprived of their due rights simmers beneath the surface.

A truncated Punjab was agreed to by the Central Government in India and was reorganized in mid 1966 with its capital in the Union Territory of Chandigarh. Although many Hindus living in the Punjab, Haryana and Himachal Pradesh spoke the Punjabi language they were registered as 'Hindi speaking' in the Census of 1951 and Haryana and Himachal Pradesh were created as 'Hindi speaking' regions on the basis of this Census. The newly created States of Haryana and Himachal Pradesh were given territories traditionally belonging to Punjab.

Other assurances given to Punjab which still wait to be fulfilled were related to:

- water rights for irrigation.
- the formation of Chandigarh as the capital.
- territorial integrity of bordering Punjabi speaking areas in Haryana.

Punjabi has now been declared the primary language in Punjab.

Emergence of Bangladesh as an Independent Country

With Bangladesh emerging as an independent nation in December 1971, Pakistan was truncated and limited to its Western half. A new capital was planned to come up at Islamabad; the word 'West' was removed from Punjab.

Punjab as well as the Punjabi people have played a more dominating role in the government in Pakistan since then. Pakistan has borne a continual grudge against India for helping Bangladesh being established as an independent country.

The political tensions and resulting military reactions have been consistently following a see-saw curve and have not yet settled down. India has been complaining of militant and terrorist activities aided, abetted and indulged in by Pakistan directly as well as indirectly. Pakistan has been blaming India of human rights violations in the Kashmir Valley. The blame game continues at the government level.

It is however very reassuring that these tensions have not affected the minds of

the Punjabi population on both sides of the Border. There is considerable good will prevailing amongst the people of Punjab in Pakistan as well as in India.

The New Spirit of *Punjabiyat*

Drawing upon this older history of affinity, a new spirit of *Punjabiyat* has been nurtured by activists and intellectuals on both sides of the border as well as by the Punjabi Diaspora. Unofficial diplomatic channels (Track 2 diplomacy) and cultural exchanges of various cultural and social groups have continued to be sponsored and triggered mainly by Punjabis in both the countries.

Their efforts range from musical, literary, and dramatic exchanges to sporting matches and cooperative policy studies examining trade potential. Some of these efforts have recently received governmental support at the provincial level on both sides of the border. Hopefully these efforts will bear fruit and the spirit of *Punjabiyat* will once more be restored to its former pristine glory both in India as well as in Pakistan.

End Notes:

1. http://en.wikipedia.org/wiki/History_of_the_Punjab.
2. *Misls* – The word *misl* is derived from *musluhat* which means a group of armed men and warlike people under a leader.
3. The Mughal Empire virtually ended with Aurangzeb in 1705. Nadir Shah's invasion of Punjab in 1739 and routing of Muhammad Shah's army at Karnal after a two hours battle made him the ruler of North India from Delhi to Kabul. Although he was of Persian descent his successor Ahmed Shah Abdali (Durrani) established suzerainty over what was left of the Mughal Empire in the area north of the Indo Gangetic plain which included Punjab.

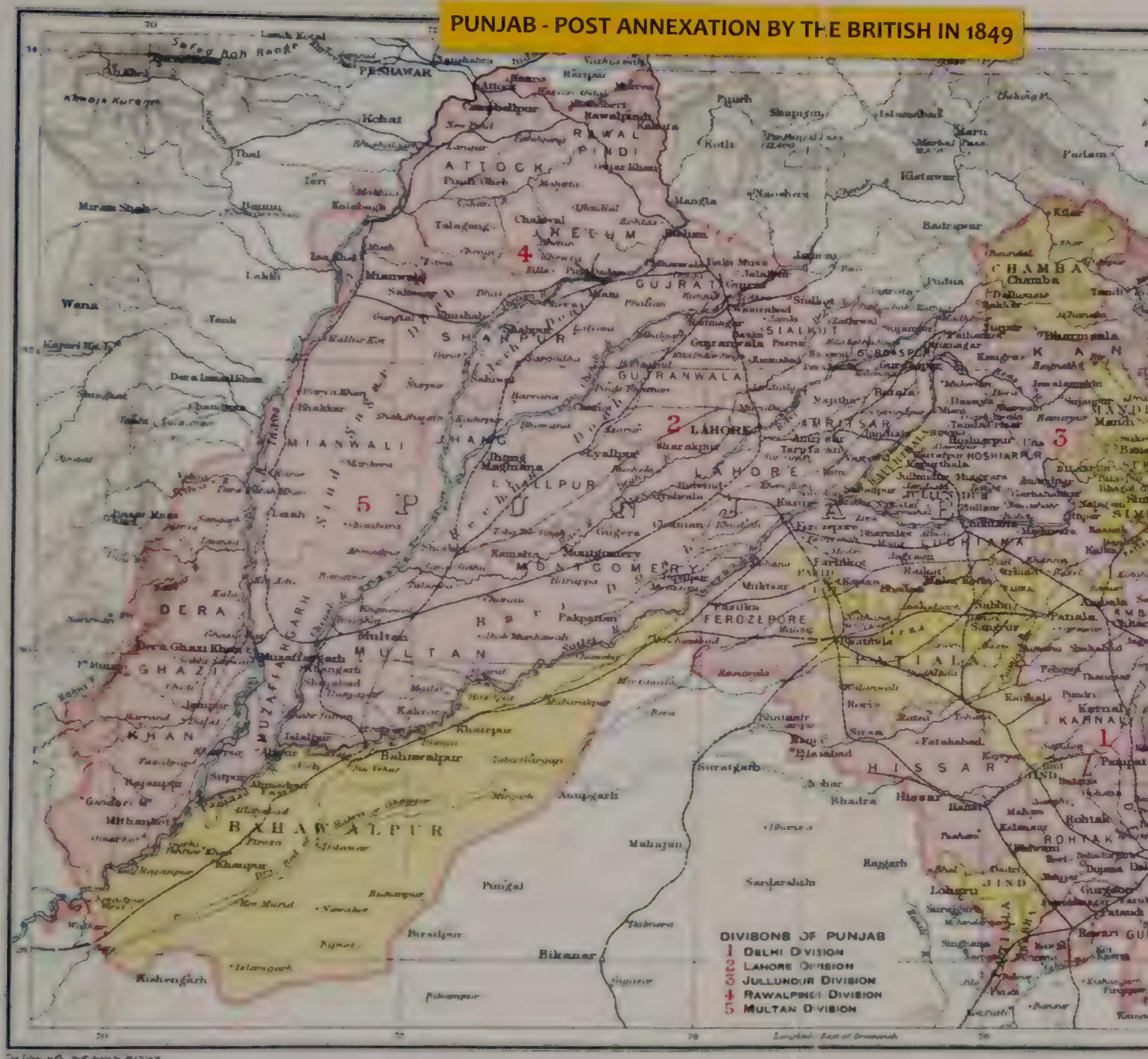
   Muhammad Shah (1719-1748) was succeeded by Ahmed Shah as the ruler of what remained of the Mughal Empire in 1748.

   After Nadir Shah's assassination in 1747, the Persian Empire established by him disintegrated. Ahmed Shah Abdali succeeded him in 1748 as the ruler of the eastern portion of Nadir Shah's domain, which included territory in North India up to Delhi. After his accession to the throne Ahmed Shah Abdali came back to Delhi and obtained formal accession of Punjab from the Indian ruler which was distracted by Civil War.

   (Smith, Vincent A. *The Oxford History of India*, fourth edition, Oxford: Oxford University Press, 1958, pp. 437)

   In his next invasion of India in 1749, he was bought off by the Governor of Lahore. However during Abdali's next invasion in 1751-52, he recaptured Lahore and forced the Delhi

Map 3 - Political Divisions of Punjab post-annexation by the British - 1849



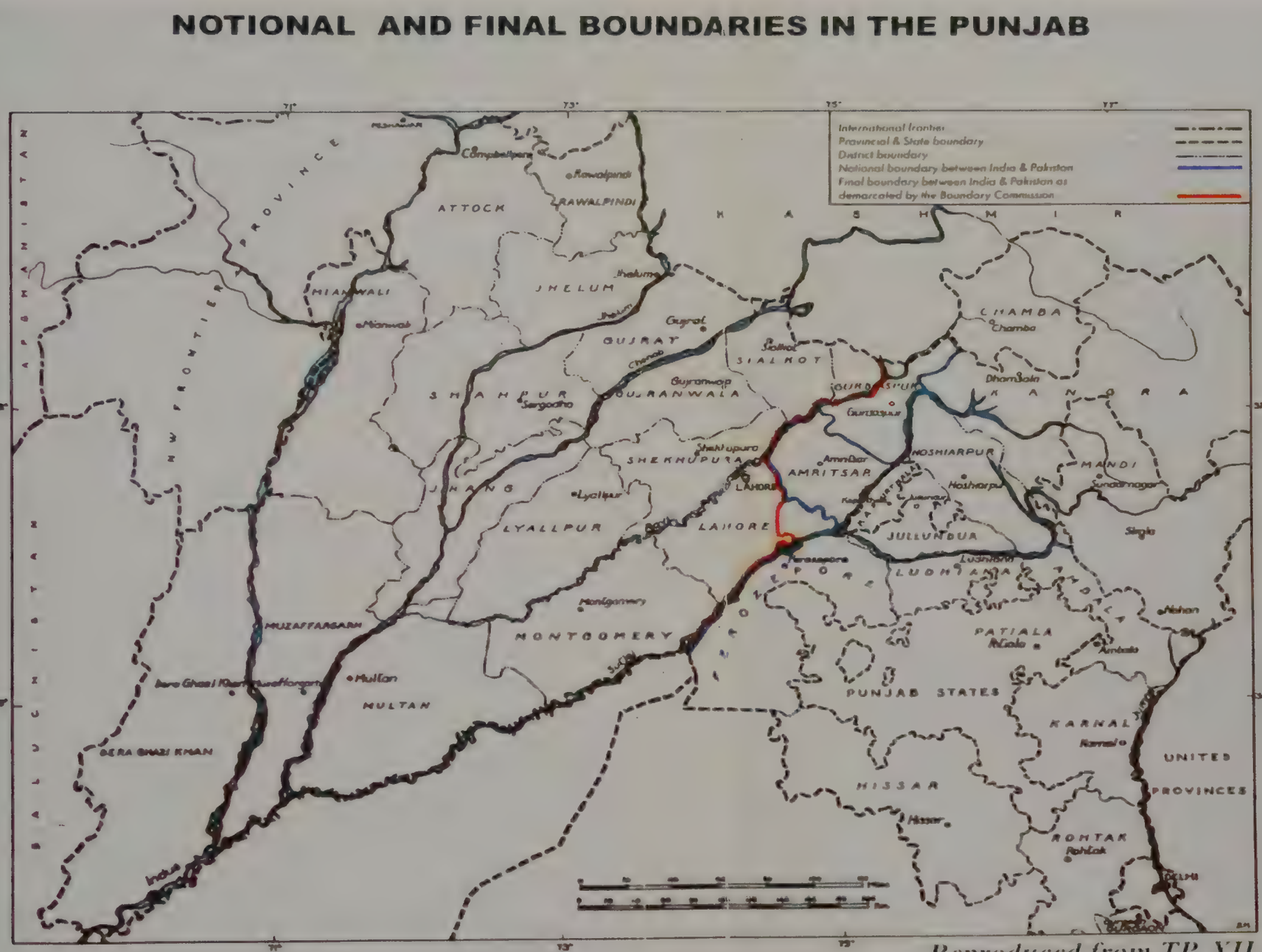
rulers to formally separate Punjab and Multan.

(Spear, Percival *The Rise of the British Dominion 1740-1818*, fourth edition, Part III, Oxford: Oxford University Press, 1958, pp. 483-484)

Historically the Moghul Empire ended and it was only rule of the Delhi State.

As a successor to Nadir Shah's Afghan Empire, Ahmed Shah Abdali exacted tribute from Punjab. Ahmed Shah Abdali ruled Punjab from Afghanistan.

Map 4 - Partition Boundaries of Punjab - 1947



Reproduced from TP, XII

Chapter Two

THE PEOPLE OF PUNJAB

Mera Pyara Desh Punjab,
Siftaan da nahia koi hisaab
My Beloved Land of Punjab,
Praises of thee are Boundless

Population and Diaspora

With a total population of about 120–130 million people, the Punjabis have a presence in almost all the countries of the world. Even though they may profess different religious faiths and may even know Urdu, Hindustani, Hindi and English they all speak mainly Punjabi.

The Punjabi people are a heterogeneous group and can be subdivided into a number of tribal groups in Pakistan called *qaums*. In India, except for the Sikhs they adhere to caste identities each having their own subtle differences. In terms of ancestry, the majority of Punjabis have genes similar to the other northern Indian populations. Their culture derives from an ethnicity of uncertain origin but a history full of episodes extending from the ancient Indus Valley Civilization.

The spread of the Punjabis is far and wide but major centres are:

India	:	30 million *
Pakistan	:	80–90 million@
Punjabi Diaspora	:	3–5 million

Main concentrations in–

UK	:	1.6 million – Sikhs and Muslims
Canada	:	0.8 million – Sikhs and Muslims from Pakistan
USA	:	1.0 million – mainly Sikhs
Malaysia	:	0.7 million – mainly Sikhs

(*Census of India2006, @ Census of Pakistan 2001 as reported in http://en.wikipedia.org/wiki/Punjabi_people).

The People

Punjabis in India, Pakistan or elsewhere in the world are branches of the same tree with a common heritage. Since the region has been subjected to numerous invasions from Central and Western Asia, these have all left their imprints upon the local Punjabi population. Though a heterogeneous group they are essentially an Indo-Aryan ethnic group from South Asia, specifically India and Pakistan. They originate from the Punjab region, which has been host to some of the oldest civilizations.

The Punjabi identity is primarily cultural and linguistic, with Punjabis being those whose first language is Punjabi, an Indo-European tongue. In recent times, however, the definition has been broadened to also include emigrants of Punjabi descent who maintain Punjabi cultural traditions, even when they no longer speak the language.

They have strong family ties and are an extrovert people who like to meet and participate in all actions of the community (*biradry*). They are fond of folk music, and merriment and their marriages are joyful and cheerful musical occasions full of folk music, fun and folk dancing.

Their physical characteristics are pleasing. The men are fair, handsome and tall, hardy and strong (by average Indian standards), and their women are good-looking and vivacious. They are an energetic and hard-working lot; effort and enterprise are their guiding principles. They are friendly and hospitable to newcomers to their lands. Repeated invasions and hardships both natural as well as man-made, have developed in them a healthy psyche of 'take it as it comes'.

The Language

The origin of the language prior to the Aryan invasions is uncertain but it has been

established that the language has developed from Sauraseni Prakrit, the chief language of medieval northern India. However, what is now the Punjabi language is a mingled mish-mash of languages which has been subjected to influences of the varying invading Muslim armies since 7-8th century who brought in their own languages – Arabic, Persian and Turkish which mingled with the original Indo-Aryan language.

The Punjabi language is spoken in about 160 countries by nearly 106 million people and is the eleventh most widely spoken language in the world. Its users are people of various faiths – Muslims, Hindus, Sikhs, Christians and Jains. Along with Shahmukhi / Urdu, it is the common language of the people of Pakistan and is spoken by more than a half of Pakistanis and is known by many more in the country. It is the Provincial language of the province of Punjab in Pakistan. Pakistan's Punjabi cultural heritage has a rich blend of Punjabi, Pakhtun, Baluchi, Siraki and Sindhi cultures.

In India, it is the first language of the Sikhs and Hindus of the Punjab and is also the official language of the State of Punjab and its shared capital – Chandigarh. It is officially the second language in the neighbouring states of Haryana, Delhi and Himachal Pradesh.

Overseas, it is spoken as a minority language in several countries where the Punjabis have migrated such as The United States, United Kingdom, Malaysia, Australia and Canada. In UK it is the second most commonly used language. In Canada in recent times Punjabi has grown fast and has now become the fourth most spoken language in the country.

It is the preferred language of most Sikhs and Punjabi Hindus in India and of Punjabi Muslims in Pakistan. It is the usual language of *Bhangra* folk dance and music, which has gained wide popularity in India, Pakistan and other countries South Asia and even in the Western world.

The Punjabi language is written in Gurumukhi, Shahmukhi/ Urdu and Devanagari scripts. The spoken language has a number of dialects. The major ones are Pothohari, Hindko, Jhangochi, Shahpuri, Multani/Saraiki, Doabi (Majhail), Malwai and Dogri (Pahari) [See Map 5].

Pothohari

From the plains around Rawalpindi, this dialect is spoken in northern areas of Punjab

in Pakistan. It extends in the north from Muzaffarabad to as far south as Jhelum, Gujar Khan, Murree Hills (north of Rawalpindi), and east to Bhimber. Poonchi is east of Rawalakot. This dialect is also referred to by alternate names like Potwari, Pothohari, Chibhali, Dhundi-Kairali, Chibhali, Punchhi (Poonchi), Jhelumi, Mirpuri.

Whilst the people of Pothohar speak Pothohari, the people of Chakwal or the Dhanni area speak distinctive Chakwali or Dhanni dialect which is closer to Shahpuri, a dialect spoken in the Shahpur-Salt Range area.

Shahpuri

This dialect is spoken by the people of the town Shahpur and the people of District Sargodha including Dera Chanpeer Shah, Khushab, Mianwali, Attock, Chakwal, Mandi Bahauddin and Jhang; parts of Faisalabad, Dera Ismail Khan, Dera Ghazi Khan and Bahawalnagar districts.

Multani/ Saraiki

Multani or Saraiki is a mixture of Jhangochi and Sindhi. Saraiki is the new name given to Multani. It is spoken in southern and western districts of Punjab- mainly Dera Ghazi Khan, Muzaffargarh, Bhakkar, Layyah, Mianwali, western parts of Khushab districts, Multan, Lodhran, southern and western parts of Khanewal, Bahawalpur, southern parts of Bahawalnagar and Rahim Yar Khan. It is now considered a separate language in spite of the fact that it is merely a dialect of Punjabi.

In India, Saraiki is spoken in Sirsa, Fatehabad, Hisar, Bhiwani, Panipat districts of Haryana, some area of Delhi and Ganganagar district, Hanumangarh and Bikaner districts of Rajasthan.

Majhi Punjabi

The Majhi dialect is the prestige dialect of Punjabis and spoken in the heart of Punjab where most of the Punjabi population lives. The Majhi dialect, the dialect of the historical region of Majha, spans the Lahore, Sheikhupura, Kasur, Okara, Gujranwala, Wazirabad, Sialkot, Narowal, Gujrat and to some extent in Jhelum District of Pakistani Punjab and Amritsar, Tarn Taran Sahib, and Gurdaspur Districts of the Indian State of Punjab.

Doabi Punjabi

Doabi dialect is spoken in Indian Punjab. The word "Do Aabi" means "the land between two rivers" and this dialect is spoken between the rivers of Beas and Sutlej. It includes Jalandhar, Nawanshahr, Kapurthala and Hoshiarpur districts.

Malwi /Malwai

Malwa is the southern and central part of present day Indian Punjab mainly south of River Satluj. Malwi /Malwai dialect dominates the eastern part of Indian Punjab.

It also includes the Punjabi speaking northern areas of Haryana, viz. Ambala, Hissar, Sirsa, Kurukshetra etc. Not to be confused with the Malvi language, which shares its name.

Pwadhi

Powadh or Puadh or Powadha is a region of Punjab and parts of Haryana between the Satluj and Ghaggar rivers. The areas south, south-east and east of Rupnagar adjacent to Ambala District (Haryana) is Powadhi. It extends from that part of the Rupnagar District which lies near Satluj up to the Ghaggar River in the east, which separates the states of Punjab and Haryana. Parts of Fatehgarh Sahib District, and parts of Patiala districts like Rajpura are also part of Powadh.

The Pwadhi dialect is spoken over a large area in present Punjab as well as Haryana. In Punjab, Kharar, Kurali, Ropar, Nurpurbedi, Morinda, Pail, Rajpura, and Samrala are the areas where the Pwadhi language is spoken and the area itself is claimed as including from Pinjore, Kalka to Bangar area in Hisar district which includes even Nabha and Patiala in it.

Dogri

Although Dogri is generally considered a separate language having its own vocabulary, some sources consider it a dialect of Punjabi. It is spoken by about 3.5 million people in the Jammu region and most of Himachal Pradesh of India.

Lahori Punjabi

The dialect is spoken by the educated middle-class in Punjab – both in India as well as in Pakistan and also amongst most of the Punjabi diaspora. This would probably qualify as the benchmark of authentic, literary Punjabi – the equivalent of the King's English. It came to be known as such because Lahore was the capital of the Sikh Empire of Maharaja Ranjit Singh and it remained the epitome of Punjabi culture until the Partition of Punjab. It is the dialect used in most of modern Punjabi literature in the last two centuries [1].

In spite of its popularity, wide usage and broad spread, a recently released UNESCO report has stated that the language is on its way out and is likely to be extinct in the next half century [2].

Punjabi written in the Gurumukhi script was introduced by the Sikh Guru Angad Dev in early 16th century and has been in existence for over 500 years. The entire Sikh holy scripture Sri Guru Granth Sahib, is written in this script and was compiled from the time of the fifth Sikh Guru Arjan Dev in the 16th century. The language existed earlier in the Shahmukhi / Urdu and Landa scripts. It has also been influenced by the British who introduced the Roman Urdu script [3].

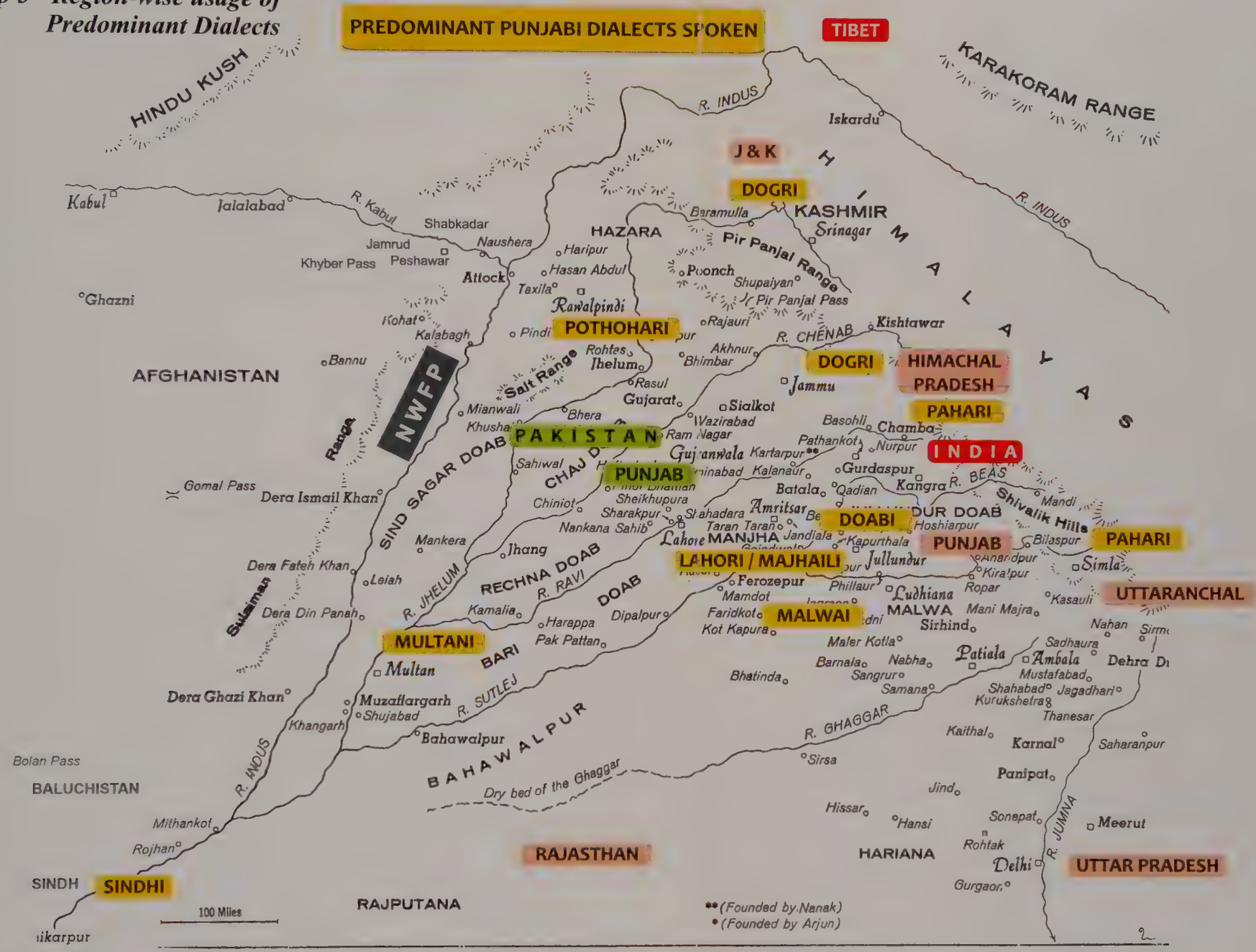
The literary tradition in Punjabi started with Baba Farid (Fariduddin Ganjshakar) – a Muslim Sufi saint, and Guru Nanak the first Guru of Sikhism. Guru Arjan Dev the fifth Sikh Guru, started compiling the Sri Guru Granth Sahib, the holy scripture of the Sikhs. The entire Guru Granth Sahib is written in the Gurumukhi script. Some sayings of Hindu and Muslim saints and holy men in Brijbhasha, Persian and Sanskrit languages are also included in the Granth Sahib.

For the next two centuries Sikh, Hindu and Muslim Sufi writers composed many works in Punjabi. The Punjabi Sufi poet Bulleh Shah wrote in the *Kafi* style [4]; Waris Shah's rendition of the tragic love legend Heer Ranjha is amongst the most popular legends amongst others like poet Hasham Khan's Sassi Punnun, Mirza Sahiban and, others which have become literary epics of Punjab were written in Shahmukhi.

The Diaspora

The Punjabi people have emigrated in large numbers to many parts of the world. The United Kingdom has a significant number of Punjabis from both India and Pakistan as

Map 5 - Region-wise usage of Predominant Dialects



Adapted from Map - General Map of Punjab, page 3, "A History of the Sikhs" by Khushwant Singh, Second Edition, Vol. 1, 2004, OUP, New Delhi

does Canada (specifically Vancouver and Toronto) and the United States, (specifically California's Great Central Valley). The Middle East has a large immigrant community of Punjabis, in places such as the United Arab Emirates and Kuwait. There are large communities in East Africa including the countries of Kenya, Uganda and Tanzania. Punjabis have also emigrated to Australia, New Zealand and Southeast Asia including Malaysia, Thailand, Singapore and Hong Kong.

In a recent report by a leading Indian daily, Punjabi tops the list of 240 languages spoken in British schools with it being the first language of 1.6 per cent of the pupils, followed by Urdu for 1.3 per cent students.

The migration of Punjabis in the 20th century occurred mainly in the latter part of the century. A large majority of these were Sikhs who migrated to Canada, USA and UK following the genocide of Sikhs in 1984 in India.

Punjabi Culture

The Punjabi Culture is one of the oldest and richest cultures now distributed throughout the world. Some of the main areas include their folklore, legends, songs and dances; their music and their cuisine. The folklore, festivals, legends, songs and music have been dealt with in separate chapters in this book.

In addition to the music associated with folk culture (songs, epics, and dances), Punjabis share in the traditions of Sikh sacred music and Muslim Sufi mysticism. The religious compositions of the Sikh gurus are set to classical Indian *ragas*.

The contributions of wandering Muslim mystics, along with the sacred songs of the Hindus and Sikhs became part of the Punjabi regional musical tradition. More formal Muslim music forms, such as the *qawwali* and *ghazal,* continue to be popular. Rock and Pop music has also made inroads into popular folk music and its adaptations are to be found in the folk songs composed by the younger generation of singers overseas as well as in India and in Pakistan. *Bhangra* music and dance form with mutations has made itself felt in Bollywood as well as in Western music in UK and Canada.

It so happens that Punjabi culture has spread far and wide beyond the boundaries of Punjab and it is not an uncommon sight to see young girls and working ladies dressed in traditional *Salwar-Kameez* not only in the southern states of India – Karnataka, Tamil Nadu and Kerala but also in Bengal and Assam in the East. It is

very conspicuous amongst the Punjabi diaspora all around the world as well.

Punjabis in India

Punjabis in India live mainly in Punjab, Haryana, Delhi, Chandigarh, Himachal Pradesh, Jammu and Kashmir, Uttaranchal and western UP. A majority of them are Hindus and Sikhs but a small minority of Muslims still live in the erstwhile princely state of Malerkotla in Punjab. The Christians also form a small community but are scattered.

The Punjab region within India maintains a strong influence on the culture of South Asia and the perceived culture of India towards the rest of the world. Numerous Bollywood film productions use the Punjabi language within its songs and dialogues as well as traditional dances and instruments such as the *bhangra* and the *tabla.*

Amongst the prominent Punjabis are some of the well known soldiers such as Marshal of the Indian Air Force Arjan Singh, Field Marshal SHFJ Maneckshaw (born at Amritsar on April 13, 1914), six former Army chiefs and another five chiefs of the Indian Air Force, two former Naval Chiefs, Generals Harbaksh Singh, - J.S. Aurora, - -J.J. Singh.

Some of the well known politicians are Lala Lajpat Rai, Prime Ministers Gulzarilal Nanda, Inder Kumar Gujral in the past and Dr. Manmohan Singh at present with Chief Minister Sheila Dikshit and a number of central and state Ministers. The scientists include the Nobel Laureate Dr. Hargobind Khorana.

There are myriads of sportsmen of international repute in the past as well as the present. Some of these are Capt (IN) M.S. Kohli and Major H.P.S. Ahluwalia, Dr. Tejvir S. Khurana– the Everest Mountaineers, and the Olympic Gold Medalist Mr. A.S. Bindra who won the Trap Shooting competition at the Beijing Olympics in 2008; Milkha Singh – the Flying Sikh who won the Olympics medals in sprints, his golfer son Jeev Milkha Singh who has distinguished himself in this game along with Jyoti Randhawa, Kapil Dev, Harbhajan Singh amongst the cricketers.

For the first time in the history of India, Governors of 8 important states are Punjabis – Surjit Singh Barnala, General J.J. Singh, S.S. Sidhu, Bhupinder Singh (Andaman and Nicobar Islands), R.L. Bhatia, Balram Jakhar, N.N. Vohra and Tejinder Khanna). Five Ministers – Dr. M.S. Gill, Kapil Sibal, Ambika Soni, Ashwini Kumar, Pawan Bansal in the central cabinet are Punjabis.

Punjabis in Pakistan

The Punjabis in Pakistan have been traditionally farmers and warriors who have transferred into modern times with a dominance of agriculture and the military in Pakistan. Being the majority community, Punjabis in Pakistan have been prominent politically having had many elected members of Parliament. As the most ardent supporters of a Pakistani state, the Punjabis in Pakistan have shown a strong predilection towards the adoption of the Urdu language, while still identifying themselves as ethnic Punjabis for the most part.

Pakistan has been ruled by the Army for most of the time since its Independence. Most of the military leaders of the country have been Punjabis – the most notable ones out of these have been the two Air chiefs – Air Marshals Asghar Khan and Nur Khan, and the Army chiefs Generals Yahaya Khan, Musa Khan, Mohd. Zia ul Haq, Jahangir Karamat and Aslam Beg.

Amongst those prominent in politics in the past have been Sikandar Hayat Khan and Khizar Hayat Khan Tiwana, Nawab Liqat Ali Khan, Nawaz Sharif and presently Chaudhary Shujjat Hussain.

Amongst the scientists is physicist Nobel Laureate Dr. Abdul Salam who was from the Ahmadiyya community. Most of their sportsmen have been from Punjab and they have dominated in other fields as well like poetry, music and have produced famous singers and lyricists as well [5].

Although a 95 per cent Muslim dominated community, religious homogeneity remains elusive as a Sunni-Shia divide still continues. There are small minorities of Christians, Sikhs and Hindus who still live on in Punjab.

The Food and Cuisine of the Punjabis

While Scotland has the haggis, Turkey has the donor kebab, England has the Yorkshire pudding and from the land down under... the overdone sausage on the 'barbie' (barbeque), the Punjabis in '*sada* Punjab' have the *makki di roti*, *sarhon da saag*, the *tandoori kukar* (*murga* or chicken) and *tandoori roti*!

Due to a shared cultural history, cuisine in Pakistan has many commonalities with the north Indian cuisine in India; however meat plays a more dominant role in Pakistani food, compared to food of Punjabis in India (According to a 2003 report, an average Pakistani consumed three times more meat than an average Indian). Of all the

meats, the most popular in Pakistan are beef, goat, lamb, and chicken – sea food is generally not consumed in large amounts. In the Indian Punjab goat meat is preferred to lamb; fresh water river fish is popular in the urban areas.

Overall, the cuisine of Punjab today is no longer restricted to *makki di roti* and *sarhon da saag* as it was half a century ago, but is a fusion of food recipes not only from all over the country but also recipes from overseas are included. Food habits and tastes have changed considerably to suit the palate not only of the rural folks but also the city dwellers. This trend seems to be universal as a change in food habits is felt all over the world – just like the *Chicken tikka masala* has replaced the Fish 'n' chips as the national dish in England. International cuisine and fast food are popular in cities. Blending local and foreign recipes (fusion food) is common in large urban centres. Furthermore, as a result of lifestyle changes, ready-made *masalas* (mixed and ready-to-use spices such as MDH, Sukhi's, Deep etc) are becoming increasingly popular.

The food of the Punjabis comprises of both vegetarian as well as non-vegetarian foods and encompasses a diverse range of dishes. Home cooked and restaurant Punjabi cuisine can vary significantly with restaurant style using large amounts of clarified butter, known locally as *desi ghee* and cream as opposed to the home cooked concentrating mainly on ingredients flavoured with *masalas* (spices). Though wheat forms their staple food, Punjabis do eat rice on special occasions.

While the Punjabis in Pakistan consume much more non-vegetarian food than their counterparts in India, some items of vegetarian dishes like lentils (*dal*) and *subzi* (veggies) are also popular in Pakistan. In Pakistan, cuisine varies greatly from region to region, reflecting the country's ethnic, cultural and culinary diversity. The cuisine in Sindh and the Punjab can be very hot (pepper-wise) compared to the food in the North-West Frontier Province and Baluchistan, although theirs is a variant of Punjabi food, the spices are milder and relatively less oil is used.

The main course is served with wheat bread – *roti, naan* or rice. Green salad is generally taken with the main course rather than before. Assorted fresh fruits or desserts are consumed for dessert. These similarities extend to Punjab in India except that beef is not consumed in India due to religious prohibition on consumption of beef and similarly, pork is taboo in Pakistan. Fish, mainly river fish, is a delicacy which is eaten by the urbanite Punjabis in Amritsar, Jalandhar and other cities of North India.

People of *Majha* (the areas between rivers Ravi and Satluj – mainly districts of

Amritsar, Jalandhar and Hoshiarpur) prefer stuffed *paranthas* and milk products. In fact, the area is well known for quality of its milk products. There are certain dishes which are exclusive to Punjab, such as *mah di dal, dal makhni* and *sarhon da saag* (a coarse spinach variety from leaves and stem of the mustard/ rye plants). The food is tailor-made for the Punjabi lifestyle in which most of the rural folk burn up a lot of calories while working in the fields. The main *masala* in Punjabi dishes consist of onion, garlic and ginger. *Tandoori* food is a Punjabi specialty for non-vegetarian dishes. Most of the popular elements of Anglo-Indian cuisine such as *Tandoori chicken, tikkas, naan, pakoras* and vegetable dishes with *paneer* (cottage cheese) are typically from the Punjab.

Roadside *dhabas* (food stalls) along the Grand Trunk (GT) road leading from Peshawar to Calcutta were once the forerunners of Punjabi food much sought after by Punjabi drivers and truckers on these and other highways. Soon, this popular form of getting a quick snack or meals was popularised by other road travellers including tourists from places as far as Gujarat and Bengal. Sadly the scene is changing fast and these good old *dhabas* are giving way to modern fast food or 'Take-Away' food shops and restaurants which have replaced the *Bhagwan da dhaba* at Rajpura, *Puran da dhaba* at Ambala and *Sukhdev da dhaba* to other fancy places serving pizzas, hot dogs, hamburgers, sandwiches and other Western style fast-foods. Names like Wendies, McDonalds and others have replaced the good old personalised *dhabas*. The *manjis* (cots) have been replaced with tables, chairs and garden umbrellas and in some places with even air-cooled and air conditioned restaurants. The staid and laid-back ambience of the olden days has given way to the new 'Highway code' fast-food type joints. Sad but true!

The Folk Beliefs: Magic and Medicine

Beliefs in incantations, conjurations and amulets have existed since medieval times especially amongst the people in the villages which lacked medical facilities or where educational levels were low. In the Punjab, one may still come across *Ojhas, Chellas*, or *Sianas* who profess to treat all kinds of illnesses and conditions with spells, etc.

Poets, Saints and Writers

The entire Sikh scriptures are in poetic verse and has been the contribution of the

Sikh Gurus. The holy Guru Granth Sahib has the status of the supreme religious authority for the people of the Sikh faith. It is a unique work not only of art but also of composition of a Holy scripture and is the only Holy Book in which the hymns and verses have been written in their lifetime by the Gurus of any religion.

The Gurus whose *Bani* form a part of Guru Granth Sahib include Guru Nanak Dev, Guru Angad Dev, Guru Amar Das, Guru Ram Das, Guru Arjan Dev and Guru Tegh Bahadur. Guru Gobind Singh was a prolific writer, and wrote not only many *baanis* which Sikhs read religiously everyday, like *Jaap Sahib*, *Sawayya* and *Benti Chaupai* but also the Dasam Granth and Bachhitra Natak.

Holy Men

Punjab has given birth to the founder of the Sikh religion, Guru Nanak.

Famous Poets, Writers and Artists

Some of the famous poets of Punjab have been Baba Farid, Bhai Gurdas, Waris Shah, Bulleh Shah, Hashim Shah, Shah Mohammed (18th century poet famous for his *Jangnama* describing the Anglo Sikh Wars), Allama Sir Muhammad Iqbal, Amrita Pritam, Bhai Vir Singh in the 20th century and writers like Mulkh Raj Anand, Balwant Gargi, Khushwant Singh, Kartar Singh Duggal, M.S. Randhawa, Kuldip Nayyar, Ajeet Cour, Shiv Kumar Batalvi and many others in the 20th and 21st century.

Artists like Arpana Caur, Sobha Singh, Kirpal Singh and Manjit Bawa have contributed to visual arts as have singers like Jagjit Singh, Daler Mehndi, Iqbal Bano, Malika Pukhraj, Gulzar ;in Pakistan, these include Mehdi Hasan, Ghulam Ali, Nur Jehan, Farida Khanum, Roshen Ara Begum, and Nusrat Fateh Ali Khan who are well known for their rendition in popular light music like *ghazals* and folk songs.

(Details of some of the Saints, Holy men, Poets, Writers and artists are given in Annexure 1.)

Folk Arts

The various forms of Folk arts that exist in Punjab among others include calligraphy, painting, carpet weaving, basket weaving, wood carvings, and Phulkari.

Pahari painting is an art form which existed in the mountainous regions of

Northern Punjab in the 17th to 19th centuries extending from Samba in Jammu District to Almora in the Kumaon region. There were four major schools of art in these paintings at Guler, Kangra, Basohli and Chamba. Out of these the Kangra and Basohli (Kathua District in Jammu) schools were better known than the others.

The Pahari painting style gave birth to a new idiom in Indian painting, and grew out of the Mughal painting. This art was patronised mostly by Maharaja Ranjit Singh as well as by the Rajput Kings (the Hill Rajas) who ruled in parts of the region. Maharaja Ranjit Singh Museum in Amritsar and the Punjab Art Museum in Patiala also contain a number of Punjabi paintings from the 19th and 20th centuries. A large collection of these paintings is preserved in the Government Art Museum and the Gallery in Chandigarh.

Carpet weaving and wood carvings have mostly been taken over by mechanisation. While many of these have become rare or extinct, some including Phulkari still continues to flourish. Details of Phulkari are described in Chapter 8.

End Notes:

1. Mother Tongue: The Many Dialects of Punjabi Sikhchic - Jan 2012
2. Report by Vijay Dutt in The Hindustan Times, New Delhi, 15 August 2008.
3. Shahmukhi – (literally means "from the King's mouth") / Urdu is a local variant of the Arabic script and is used to write and record the Punjabi language in Pakistan. It is based on the Persian script and has traditionally been used by the Punjabi Muslims of Pakistan and India. However, since the middle of the 20th century it has been used in the Punjab region of Pakistan. It is the official script and format for writing the Punjabi language in Pakistan.

   The text is written in the right to left direction and from the right page to the left page. The Gurumukhi Gurmukhi script is used to write Punjabi in India and it is written like Devanagari script from left to right.
4. Kafi is a classical form of Sufi poetry originating from the Sindh, Pakistan.

   In musical terms, kafi refers to Urdu light classical music which utilises the verses of kafi poets such as Bulleh Shah and Shah Hussein. Due to the religious nature of the poetic genre, kafi music is normally associated with the Sufi orders of Islam in South Asia. It is characterised by a devotional intensity in its delivery and as such overlaps considerably with both the Qawwali and Ghazal genres. However, unlike qawwali, the musical arrangement may only include one harmonium, one tabla, one dholak and a single vocalist.

   Of late, Kafi has gained a higher profile in the West thanks to the Pakistani singer Abida Parveen who is widely heard like the qawwali maestro Nusrat Fateh Ali Khan.
5. Ahmadiyya is an Islamic reformist movement founded in India towards the end of the 19th

century. The adherents of the Ahmadiyya movement are referred to as Ahmadiyyas or as Qadianis.

It is believed that there are about 200 million in the world. They emerged in India as a movement within Islam, in response to the Christian and Arya Samaj missionary activity that was widespread in the 19th century. Ahmadiyyas consider themselves as Sunni Muslims and claim to practice Islam in its original form. In India their religious base is in Qadian, a small town in Punjab.

Pakistan has roughly 4 million Ahmadiyyas. In 1974 Pakistan's parliament adopted a law declaring Ahmadiyyas as heretics and non-Muslims. They have been declared as a minority community and their freedom of religion has been curtailed. Pakistan is the only state to have officially declared them to be non-Muslims.

India has a significant Ahmadiyya population. There are no legal restrictions on the religious activities of Ahmadiyyas in India and they are free to practice their religion and call themselves Muslims. There are sizeable Ahmadiyyas in Bangladesh, Indonesia and Malaysia.

Amongst the prominent Ahmadiyyas in the world community have been:

Chaudhary Sir Muhammad Zafrulla Khan, KCSI Pakistan's first Foreign Minister (1947–54), President of the UN General Assembly (1962–64) and President of the International Court of Justice (1970–73)

Dr. Mohammed Abdus Salam – first Pakistani and the first Muslim scientist awarded the Nobel Prize in Physics. He played a major role in Pakistan's development of space and nuclear energy programmes and development of Pakistan's nuclear bomb project of Pakistan.

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Chapter Three

FESTIVALS OF PUNJAB

Festivals of Punjab

The celebration of events marked by ceremonies, observances, feasting or other festivities are traditionally either religious or seasonal and dictated by traditions and the way of life of the people. The region of Punjab being essentially agricultural in nature, these occasions are harvesting festivals and changes in season which are common to all people regardless of religion.

Prior to Independence in 1947 Punjab was a *potpourri* of Muslim, Hindu and Sikh belief systems, cultures and practices; hence the co-relation of festivals to these happenings was a part of folk traditions. Post Independence, Punjabis in India, Pakistan and Overseas observe traditions and festivals in very much the same manner as are observed in the home country. Some of the Punjabis in UK, USA and Canada also participate in the festivals like Independence Day, Halloween, Memorial Day and may be some other fests of their adopted country's residence.

Other festivals which are religion-based are celebrated within those communities. These are described as under:

Part I -relates to the Punjabi traditions and way of life.

Part II - relates to Religion.

PART I

FESTIVALS RELATED TO PUNJABI TRADITIONS AND WAY OF LIFE

Lohri

Lohri marks the end of the winter season. It normally falls on the 13th of January each year at the peak of winter. Another element of Punjabi significance is that *Lohri* is also the eve of Maghi, the first day of the month of Magh. As to when and why the bonfire festival of *Lohri* began—these are lost in the mists of antiquity.

Harvested fields and front yards are lit up with bonfires, around which people gather to meet friends and relatives and sing folk songs. In the days gone by, *Lohri* was celebrated in the village where people gathered around a central bonfire with the village elders. Due to various constraints this is not practical in many places now and so it is held in smaller gatherings of family and friends. The festival falls in the month of January. In North India this is the coldest month of the year.

For the Punjabis, *Lohri* is more than just a festival; it is also another occasion to express their love for celebrations. *Lohri* symbolizes fertility and the joy of life. After they have gathered around bonfires, people cast sweets, puffed rice and popcorn into the flames, sing popular folk songs and exchange greetings.

The day begins with children collecting *Lohri* contributions. They go from door to door singing odes and carols in a similar manner as they do during Halloween in USA. These carols are in praise of *Dulha Bhatti*, a Punjabi version of Robin Hood who robbed the rich to help the poor [1]. These 'visitors' are given money, *gazak* (candy flat-cake made of sugar or caramelized jaggery, coated with sesame seed), *bhuga* (puffed or roasted rice), *til* (sesame seeds), *moongphali* (peanuts), *gur* (jaggery), and *rewri* (candies). In the evening these collections are shared and also consigned to the bonfire; winter savouries are served around the bonfire. Celebrated enthusiastically, this festival marks the peak of the chilling winter of the northern part of India.

The festival assumes greater significance if there has been a happy event like the birth of a male child or a marriage in the family in the year gone by. The family then plays host to relatives and friends wherein the eats take a back seat and merry-making takes over. The celebration with the traditional *bhangra* dance along with the *dhol, gidda* and light-hearted flirtation mark the festival.

IMAGES

Heer Spinning the Charkha

Ranjha searching for Heer

Heer and Ranjha

Heer - Painting by Chugtai

Images courtesy : www.pakistaniat.com, www.wondersofpakistan.wordpress.com

Image courtesy :www.sikhiwiki.org

Paintings of Sassi Punnun

Image courtesy :www.sikhiwiki.org

Paintings of Sassi Punnun

Mirza Sahiban

Sohni's Father

Musical Instruments

Been

Bhangra Dhol

Dhad

Algoje Player

Chimta

Algoje

Damru

Dafli

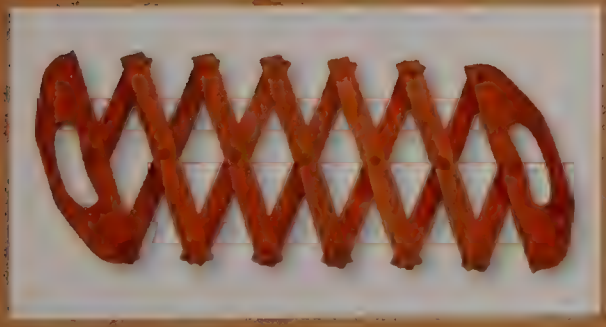
Dholey

Gandasa

Ghalar

Kanton

Sarangi



Saap (Supp)

Tumbi

Festivals and Music

Baisakhi - Harvest Time in Punjab

Shivratri

Holla Mohalla

Holla Mohalla

Khattak

Rakhsha Bandhan

Kites - Patangs (Guddas) on Display during Basant

Image courtesy : www.myfriendshipsimran.blogspot.in

Lohri

Patangs on display at a Lahore shop

A patang (Guddies) seller in Lahore displaying his wares.

Note the difference in the 'tail' between a 'gudda' and a 'guddi'. Guddas have a triangular patch at the bottom. Guddies have streamers.

Phulkari

Phulkari from Patiala

Phulkari from Patiala

Phulkari from Patiala

Phulkari from Pakistan

Phulkari from Pakistan

The focus of *Lohri* is on the bonfire. Quintessentially, Punjabi dishes such as *makki ki roti* (a corn-based bread), *sarson ka saag* (cooked mustard greens), and *rao di kheer* (a slow-simmered mixture of rice and sugarcane juice) are indispensable additions to the communal feast. This is also the one day when the womenfolk and children get a lot of attention. The first *Lohri* of a new bride or a newborn baby is considered extremely important and they are then the centre of attraction.

Being a harvest festival celebrated to relax and enjoy the post-harvest time, the festivities of this time are legendary. The tradition of bonfires, community get-togethers and the 'demanding' of *Lohri* by the children are some of the practices that have been followed since ages and are an integral part of the festival.

One of the most popular songs which the children sing on this occasion is:

Sunder mundriya..ho
Tera kaun vichara..ho
Dulla Bhatti walla..ho
Dulle ne dhi viahiyi..ho
Saer shakkar payi..ho
Kudi de……..

(Complete wordings of the song are given in Chapter 5, Section VII – Legends of Romance)

For the Hindus it is an auspicious day. Their *puja* involves a *parikrama* (circumambulation) around the fire and distribution of *prasad*. This symbolizes a prayer to *Agni*, the God of Fire, for blessing the land with abundant crops and prosperity. The *prasad* comprises five main things: *til, gazak, gur, moongphali*, and *phuliya* or popcorn.

There is a mistaken notion amongst some that this is purely a Hindu festival but it is not so. On this day the 'ragis' in Darbar Saheb at Amritsar start reciting *'Basant ki war'* after *'Asa di var'*. The next day is first of the month of Magh in the Indian calendar and it ushers in a new season in Punjab. It is therefore ushering in a new season for all Punjabis and is celebrated as such.

On that day, a *mela* is held by the Sikhs at Muktsar, a district town of Punjab, commemorating the martyrdom of the Chaali Muktae (literally, the Forty Liberated or Immortal Ones) remembered daily in our Ardas (the Sikh prayer of supplication).

Basant (*Basant Panchami*)

While Lohri marks the peak of winter, Basant Panchami celebrates its end and marks the advent of spring in North India. It generally falls in the second half of January or in the first week of February. There is a common saying for this occasion – *"Aayaa Basant, Paala Urant"* (Come Basant and the winter has Flown!!).

This festival's seasonal and social relevance is also significant. With the oncoming of spring, nature heralds the new season. The trees, which had shed their leaves in the autumn and winter, sprout fresh leaves giving them a new look. On this day people bring out and wear new clothes in different hues of yellow since the yellow colour (Basanti) is associated with the yellow flowers of the mustard crop (rye) which ripen at this time. The women prepare food *(pulao)* and *halwa* and prasad coloured yellow with saffron. In spirituality, the yellow colour denotes prosperity. It is also the colour of divine love.

***Patang Baazi* or Kite-Flying during Basant**

Although Kite flying as a sport originated in China about three to five centuries ago, it is normal in Punjab for welcoming of Basant the festival of Spring. Flying kites is a source of joy for the old and the young men and women. People of all communities –Muslims, Hindus and Sikhs – join in kite-flying to celebrate Basant linking it and associating it with *Pala Urant* – The Flying away of winter!

Since Mughal times, the royalty celebrated the Basant festival by kite-flying. Before the Partition in 1947, kite-flying competitions were held in Lahore. The fundamentalist clerics in Pakistan had at one time, imposed a ban on kite flying and its associated festivities on the grounds that it was a Hindu tradition. But since kite flying has no links with any religion and is a joyous festival, this ban has been relaxed from time to time.

Fortunately kite flying has now been revived. *Patang Baazi* as a part of the festival has always been celebrated by all Hindus, Sikhs and Muslims in what is the Punjab province in Pakistan and this event is still centered around Lahore.

Locally called *Jashan-e-Baharan* – The Festival of Spring- is very popular and is celebrated in Lahore annually with zeal and fervour. Exhibitions and competitions of kite-flying skills are especially arranged as a tourist attraction by some commercial establishments like hotels. So competitive has the event become that some

competitors use metal thread for kite-flying in addition to glass-powdered coating which is a common practice. This often poses hazardous when such kite-strings come in contact with power lines! At places heavy betting takes place through bookies.

Patang baazi is still a very popular activity and has become a focal point for the celebration of this festival in Pakistan. People traditionally fly kites on the rooftops hailing a kite-fight with '*pecha*'! on a fight taking place and '*bo kata*'!! when the opponent's kite is lost by its *dor* (string) being cut.

Kite making is a specialty as the kites are made in different shapes and sizes – the most popular being the square one and the one with a complicated semi-hemispherical shape. The kites are given different genders – the male ones have a triangular card at the base and the female one has short multi coloured streamers. The string is also custom made and is coated with glass filings/dust and even steel filings/dust! This makes it easier for the contestants to 'cut' the opponents' string if it is of an inferior or lesser strength.

Kite flying has now become a favourite sport in the Indian state of Gujarat.

An International fest was organized organized by the Government of Gujarat during the month of *Uttarayan* which coincides with Lohri in mid-January.

As many as 105 kitists from 34 countries participated in the kite festival that culminated on the main day of *Uttarayan*, the harvest festival of Gujarat. Besides these, more than 120 kitists from different parts of India also took part in the festival in 2010.

Vaisakhi/Baisakhi – The Punjabi New Year

Vaisakhi (or Baisakhi, as it is called by some) is a very old and hallowed tradition. It falls on the 14th day of April every year. It is traditionally the Punjabi New Year.

Vaisakhi is essentially a harvest festival and it is the time when the winter harvest, the *rabi* crop in Punjab and Haryana is ready for harvesting. The tough agricultural operation of harvesting the *rabi* crop is given a lighter atmosphere by merry festivities like the well-known *Bhangra* dance where the men pound the ground with vigorous steps accompanied with singing. Women too, break into revelry of dances, principally the *gidda*, executed with fervour and rhythmic exactitude. On these occasions, the men and women adorn themselves with bright coloured clothes and traditional jewellery. Generally, the sites of these festivities are on the banks of

the rivers, which have their sacred myths and legends woven around their origin or on the village *maidan* (open grounds) where there is no river.

Generally, harvesting begins on this day with farmers bringing home the first few ears of wheat from their fields. These are ceremonially offered to the gods and later distributed among family and friends to seek their blessings. In the days gone by, the farmers themselves began the day with a mandatory bath, preferably in the river, followed by prayers and offerings made to the household deity. In the present days, rented mechanized harvesters are used for most of the harvesting in Punjab. These harvesters, owned by a few enterprising farmers, tour the plains of North India from Rajasthan to the Terai belt in West Uttar Pradesh, Haryana and Punjab in a never-ending routine till the end of the harvesting season.

The historical significance attached to this day is connected to the infamous Jallianwala Bagh massacre which took place at Amritsar on this day in 1919. *Vaisakhi* also has a special significance for the Sikhs [2].

End Notes:

1. Details of the legend of Dulla Bhatti are given in Chapter 5, Legends of Romance and Bravery.
2. **Historical significance:**
   It was on Vaisakhi day in 1919 that Brigadier R.H.E. Dyer marched Gurkha and Baluchi troops to the entrance of the Jallianwala Bagh which is near the Golden Temple in Amritsar and ordered indiscriminate firing to disperse the assembly of over 20,000 people. This gathering of peasant men, women and children had congregated at Jallianwala Bagh to celebrate Vaisakhi. Over 2000 innocent people died in this unprovoked firing. A memorial to the martyrs has now been built at this place. Udham Singh avenged the 1919 Jallianwala Bagh massacre by assassinating, 21 years later in London, the then governor of the Punjab, Sir Michael O'Dwyer.

   Udham Singh was an Indian independence activist who shot and killed Gen Sir Michael O'Dwyer under whose orders the Jallianwala massacre took place. Udham Singh had travelled under the false name of Ram Mohammad Singh Azad.

   Brigadier General Reginald Dyer was the person who actually ordered the firing at Jallianwala Bagh on Baisakhi day in April 1919.

   Official British Raj sources placed the fatalities at 379. According to private sources there were over 1000 deaths, with more than 2000 wounded. The Civil Surgeon Dr. Smith indicated that there were 1,526 casualties.

Special significance of Vaisakhi for the Sikhs

For details see Part Two, Section 3 – 'The Festivals of the Sikhs.'

References:

1. Wikipedia http://en.wikipedia.org/wiki/Amritsar_Massacre have quoted these figures based on the following reports:
2. Home Political Deposit, September, 1920, No. 23, National Archives of India, New Delhi; Report of Commissioners, Vol I, New Delhi.
3. Report of Commissioners, Vol I, New Delhi, p 105.

PART TWO
RELIGION BASED FESTIVALS

Section 1
Festivals of the Hindus

The main festivals celebrated by the Hindus in Punjab are:

- Raksha Bandhan (Rakhri/Rakhi)
- Holi
- Ram Navami
- Dussehra and Navratri
- Diwali
- Janmashtami
- Shivratri (Maha Shivratri)
- Karwa Chauth

Raksha Bandhan (*Rakhri/Rakhi*)

This is one of the most important festivals of India and is celebrated with lots of jubilance by Hindus. The festival is associated with the very special relationship between brothers and sisters. On this day sisters tie a *rakhi* or decorative bracelet of cotton thread on the wrist of their brothers and in return brothers pledge to protect their sisters when the need arises.

Marked by *rakhi*-tying and traditional *pooja* ceremony, the festival of Raksha

Bandhan in India reinforces the protective bond and firms up the loving fraternal relationship between brother and sister. Sisters wait throughout the year for this special day that lets them express their unconditional feelings of affection and care to their brothers. It is all about the bond of love and protection.

Raksha means protection, *bandhan* means bondage or obligation. It signifies not only the bond of love between 'brother' and 'sister' whether biological or adopted or otherwise *(munh boli bahen),* but it also reinforces the protective role of the brother towards his sister. Thus the festival nurtures the love, care, affection and the sacred feeling of brotherhood [1].

From a historical perspective the strong bondage and brother-sister relationship was demonstrated very visibly on a number of occasions. The ancient history of India tells us that when Alexander the Great came to India in 326 BC with the aim of conquering India and annexing it to the Greek Empire, he was resisted by the brave king Porus. Bravery of Porus led the wife of Alexander doubt the safety of her husband. Alexander's wife addressed Porus as her brother and thus became his sister. And a bond of *Rakhi* (protection) was established between them. That is quoted as the reason why Porus never harmed Alexander.

Another example of this bondage mentioned in history is that of Maharani Karnawati of Chittor. It is said that in 16th century Chittor then ruled by the Rajput Maharani Karnawati was threatened by Bahadur Shah the Sultan of Gujarat who had attacked her kingdom. To save her kingdom from the invader, Maharani Karnavati sought help from the Mughal emperor Humayun and sent him the sacred thread *Rakhi* seeking his protection. Humayun is said to have been touched by the bond and marched to protect the kingdom of Chittor.

Though Humayun marched towards Chittor to help the distressed Maharani, he could not reach in time as the Maharani along with other Rajput ladies had committed Jauhar to save their honour [2].

The festival is celebrated every year on the full Moon Day of *Shraavana* (July-August) Month. As Rakhi festival is celebrated according to the Indian calendar, hence the month of the Gregorian calendar changes every year.

The ceremony tying the *rakhi* is sometimes preceded by the woman conducting *aarti* before her brother, so that the blessings of God may be invoked by the accompaniment or chanting of a *mantra*, which may be in Sanskrit or one of the other

Indian languages. In Punjabi, for instance, the *mantra* says:

Suraj shakhan chhodian
Mooli chhodia beej
Behen ne rakhi bandhi
Bhai tu chir jug jee.

Translated it means-
The sun radiates its sunlight
the radish sows its seeds
I (the sister) tied the rakhi
brother, may you live long.

After the conclusion of the ceremony there is exchange of sweets and gifts between the sister and the brother – the sister offers sweets and the brother gifts at times accompanied by a monetary gift.

There is another aspect in our patriarchal culture – it has been common in most societies for the woman to leave her parental home at marriage for her husband's home. In India this is firmly entrenched as a social practice, and has often had undesirable consequences. At times, women who are subjected to harassment or life-threatening behaviour by the husband's family on account of demands of dowry have often been reluctant to return to their natal home. Due to the stigma attached to a daughter leaving her husband for the parent's home in such cases, *raksha bandhan* can be viewed as an occasion for reasserting a woman's ties to her natal home. The brother conveys a message to his sister that she has not been abandoned by her biological kin; similarly, the woman conveys a message to her husband's family that she can count upon her natal family to come to her assistance.

Though in principle *raksha bandhan* is an observance between biological siblings of the opposite sex, the practice often extends more generally to people of the opposite sex who are not biologically related, or who are not related as siblings.

On *Raksha Bandhan* day, a number of soldiers can expect to have women tie *rakhis* around their wrists. Especially in north and western India, females might tie a *rakhi* around the wrist of boys and men without sisters.

Like most other Hindu festivals, *Raksha Bandhan* is associated with many myths

and beliefs. Legend has it that a silken amulet tied on the Hindu God Indra by a goddess saved him from a demon and by extending his wrist forward, he in fact extends the hand of his protection over her.

It also marks the beginning of the festival season – *Janmashtami, Dussehra, Karva Chauth, Bhai Dooj* followed by *Diwali* and so on. *Onam* festival in the South and *Ganesh Puja* in the West also coincide with these festivals.

End Notes:

1. A man might acquire a *muh boli behen*, that is a sister who in every respect is such except in biological fact; or a woman may tie a *rakhi* around the wrist of her first male cousin who is without sisters. Considering a person of the opposite sex as a sibling is certainly one way of eliminating the problem of sexual desire. In our culture all men are called upon to look upon women other than one's wife as their sisters and mothers.
2. Jauhar and Saka refer to the ancient tradition of honorary self-immolation of women and subsequent march of men to the battle field to end their life with respect. It was followed by the Rajput clans in order to avoid capture and dishonour at the hands of their enemies. Such painful method (burning) was preferred over other painless and easy ways like poisoning or hanging, because Muslim invaders buried the dead women instead of cremating them.

Holi

This is primarily a Hindu festival. The Sikhs and Muslims do not celebrate this festival by throwing coloured water or *gulal* (coloured powder) on each other. However Maharaja Ranjit Singh did celebrate and participate in the Holi festival and played Holi riding on elephants with his Hindu wives, courtesans and courtiers; but perhaps as a gesture – more as a part of his dedication to secularism and *rajniti* (art of governing) rather than as a religious festival.

The season of spring as a harbinger of joy is a metaphor common to most civilizations. In Punjab too, March is a beautiful month when the wintry sun begins to turn warm and the days get longer, not to mention the flowers blooming in full splendour. Holi is celebrated in this month.

Historically Holi is probably a pagan festival that finds root in celebrations similar to that of Valentine's Day. Both find their source in fertility rituals and symbolize unbridled joy. All over the east, the manner of celebrating this festival has been to smear each other's face with rice powder, where rice powder is symbolic of

fertility.

On this day the northern parts of India have incorporated many other influences turning Holi into a colourful and even a sophisticated festival.

The Legend

Holi is associated with the God of love, Kama. It is said that he was burnt to ashes because he had the temerity to fling his arrows on the austere Shiva while he was performing penance. Goddess Parvati, Shiva's consort however, brought him back to life for he was acting at her behest. This festival celebrates love.

Another legend says that once a mighty king Hiranyakashyapu ruled on earth. He was an arrogant and a difficult ruler and even the Gods resented his arrogance. Hiranyakashyapu decided to coronate himself God Almighty Himself. His son Prahlad was hurt to see his father behaving thus. He insisted that his father however powerful and majestic, could not replace God; but since Hiranyakashyapu's powers were growing by the minute he was in no mood to believe his son, and that too when Prahlad who was a little boy not even ten years of age.

Many attempts were made to make Prahlad change his mind and to make him believe that his father was indeed mightier than God Himself. In a conspiracy to destroy Prahlad, he was made to sit on the lap of his aunt Holika, Hiranyakashyapu's sister. Holika had a boon from Agni, the Fire God that she would never succumb to flames. So the aunt and nephew were made to sit on a seat of glowing fire hoping to destroy Prahlad. Holika succumbed in spite of the boon but Prahlad the nephew, came out unscathed. Holi is celebrated to convey the message that God protects the Believers.

Mathura in UP (United Provinces) the birthplace of Lord Krishna, celebrates the festival with great gaiety and gusto. It is said that it was here that Krishna, while he was still in the cradle, killed a she-demon that had come to feed him. Destruction of the demon was the first sign and evidence of the divine powers of Lord Krishna as a child.

Celebrations

The festival is celebrated by the participants rubbing *gulal* or by spraying coloured water on each other. It is normally a family function and it is common to visit friends

and relations in the village or town and play Holi with them. It is quite common to see merry-makers doing rounds in groups singing and dancing while playing Holi even with strangers. The squirting of coloured water is done with a *pichkari* (water gun) or by throwing rubber balloons filled with coloured water at each other. Revelers do this with gay abandon amidst much singing, dancing and merry-making which can at times lead to boisterous rowdyism; and at times even end up in scuffles and rough handling.

It is common to consume *sardiayi* (*aka thandai*) a refreshing beverage made by a mixture of dried *bhaang* (cannabis) leaves ground with almonds, poppy seeds, and other ingredients mixed in sweetened milk or water. Fried *pakoras* (savouries) made from *bhang* leaves is also a common snack to be served to the revellers on this occasion. At times these revelers can become rowdy and even violent if revelry becomes uncontrolled.

The celebrations of throwing *gulal* and sprinkling colours stops by noon when people bathe and wash off the colours of Holi and change into fresh clean clothes. It is now time to rejoice with a feast and there is again much eating *bhang pakoras*, sweet-meats, savouries and more *sardiyai* or beverages like beer or other alcoholic beverages.

All in all it is a fun festival and a great deal of fun is had by all.

Ram Navami

This festival which falls on the ninth day of the waxing moon in the month of *Chaitra* is to celebrate the birth of Lord Rama. It is preceded by *Navratras* which last 9 days. During this period religious discourses are held and the Ramayana is recited during the period; devout Hindus observe fast during the day and offer prayers at home or in their temples in the evenings.

On Ram Navami, temples are illuminated, devotees gather in great numbers on the nearby rivers, streams or other water bodies for a dip. Devotees sing *bhajans* (devotional songs) in praise of Rama and rock his images in cradles to celebrate his birth. *Rathyatras* or chariot processions of Rama, his consort Sita, brother Lakshmana and devotee Hanuman are taken out from many temples.

Dussehra

Celebrated in the Hindu month of *Ashwin*, which falls in the month of September/October, the festival is to celebrate the victory of Lord Rama over the King Ravana of Lanka (present day Sri Lanka) – the victory of Good over Evil.

In Punjab and other parts of North India this festival is preceded by the enactment of *Ramlila* organized by local *samitis* (committees) in different localities concurrently with nightlong *puja* and fasting during the *Navratras* lasting nine days. Donations running into *lakhs* are collected from the localities for the occasion. It culminates on the tenth day by burning of the effigies of demon Ravana and his brother Kumbhakarana and son Meghnad (Lord Ram's enemies). This day is called *Vijaydashmi* or 'The victory of the Tenth'.

The more popular version of the connected with this festival and as enacted in the Ramayana in Punjab relates the victory of Lord Rama over the King Ravana. Ravana, a ten-headed demon who had abducted Ram's consort Sita during Ram's exile, had forcibly taken her to his capital in Lanka (Sri Lanka) to avenge an insult to his sister.

According to the *Ramayana* Ram performed the '*Chandi Puja*' to invoke the blessings of Goddess Durga in order to kill Ravana. Ram with the help of his brother Lakshman and the Monkey God Hanuman along with his army of monkeys called the *Vanar Sena*, rescued Sita from Lanka and killed Ravana. Dussehra marks the triumph of Ram's victory over Ravana. After vanquishing him on tenth day, the victorious Ram returned to his kingdom of Ayodhya along with Sita and Lakshman.

Janmashtami (Birth of Lord Krishna)

According to the legend, Krishna was born on the eighth day *(ashtami)* of *Krishnapaksh* (dark fortnight) of the Hindu month of Bhadon (August/September) on a stormy night in a prison cell in Mathura in Uttar Pradesh. His mother Yashodra was imprisoned by her brother Kansa, the King of the region because it had been predicted that a son born to her would kill and destroy Kansa. Kansa therefore wanted her son to be born under his vigilance in prison so that he could be killed at birth.

Yashodra exchanged her son with the daughter of Nanda, a cowherd. The infant Krishna was carried across the Yamuna on that stormy night to Nanda's abode in the forests of *Brindaban* and he was brought up tending Nanda's cows. Thus both the children were saved from the cruel king Kansa.

Krishna is considered to be an *avatar* of God Vishnu. The Hindus always worshipped him. Most paintings depict him as the elusive lover flirting with Radha the name meaning "the greatest worshipper of Krishna" or with a number of *gopis* (cowherdesses), partaking the fun of *raas lila,* an integral part of the *Janamashtami* celebrations. Though married, he enjoyed the company of *gopis* and of Radha; Radha, symbolising the eternal love between man and God.

Krishna was also referred to as *makhan chor* (Butter Stealer) as he was fond of eating butter and drinking milk even if he had to steal it so he is often referred to as such.

A *bansuri* (flute) was Krishna's mascot as it was his favourite musical instrument. It has always been the favourite and preferred pastoral musical instrument. His performance as a flautist is believed to have been sublime.

The Rituals

Eight days preceding the Janmashtami, intense prayers, the *Jap* of *Om Namo Bhagvate Vasudeva* are done. On the day of Janmashtami, devout Hindus fast and spend the whole day in holy communion. On this day after exchanging greetings with the holy mantra, a *havan* is performed.

There is continuous *satsang* (prayer meetings) from early morning lasting to midnight. Hymns and sections of the *Bhagwatvani* and *Gopika Geet* are recited. At midnight amidst chants of *mantras* the idol of Lord Krishna is bathed in milk while his name is chanted 108 times.

The worship concluded with offerings of flowers and *aarti* and that portion of the *Bhagwatvani* dealing with the birth of Krishna.

Mahashivratri

The festival of *Mahashivaratri* is dedicated to Lord Shiva – a deity whose origins are lost in a hoary past. But the practices that are associated with *Mahashivratri* are eloquent in themselves. Apart from the fast that is observed on that day and the special prayers that are offered to the Lord of Kailash – the destroyer – the essential ritual is of fermenting *bhang* (cannabis), an intoxicating beverage. Only when devotees intoxicated with *bhang* dance themselves to a feverish pitch is *Mahashivratri* considered to have been celebrated in its true spirit.

Shiva is characterised by an angry temperament and we are told has a third eye on his forehead that emits fire if opened. The unfortunate Madana who dared disturb Shiva's meditation was reduced to ashes when Shiva opened his third eye, enraged by Madana's having disturbed his *tapasya* (meditation). A conch (*shankha*) is blown to invoke Shiva, this is not so in the case of other Hindu deities. The conch is a rather primitive instrument used in tribal societies. There is a special relation between the conch (*shankha*) and Shiva as is evident from the similarity between the word *shankha* and the word *shankara* which is one of Shiva's many names. The word *shankara* could have been derived from *shankha-kara* which roughly means conch-blower.

The other forms of Shiva are:

Shiva as the prototype of a Hunter's deity;

Shiva – a pre Aryan deity?

Shiva and the worship of the Phallus

For details see End Note [1].

Karwa Chauth

Karwa Chauth is a Hindu festival for married women, celebrated in North India – Punjab, Haryana and UP. It is celebrated after the full moon in the month of *kartik* in the Hindu calendar [2].

The legend of Karwa which is narrated along with the songs to the group of women gathered on the occasion is:

Karwa was a loving and devoted woman. Her husband who was at the riverside was caught by a crocodile. Karwa bound the crocodile's mouth with a cotton string and asked Yama, the God of Death, to send the crocodile to hell, but Yama refused. Karwa then threatened to curse Yama. Fearing a curse by a *Pati-vrat* (devoted) wife, Yama relented and sent the crocodile to hell. Karwa and her husband thereafter, enjoyed many years of wedded bliss. The fact that Yama was afraid of being cursed by a devoted wife showed the power of a good faithful woman.

Soon after the harvest, it is an excellent time to enjoy festivities, meet one another and exchange gifts. During the time of Karwa Chauth, parents send gifts to married daughters and to their children.

A few days before Karwa Chauth, married women buy new *karwas*, and paint

them with beautiful designs. They put bangles, ribbons, homemade candies and sweets in these pots along with some make-up items and a small handkerchief. The women then visit each other on the day of Karwa Chauth and exchange these *karvas*.

The *puja* preparations start a day in advance. Married women buy the *shringar* or the traditional adornments and the other *puja* items the *karwa, matthi, henna* etc. They then await the moonrise the following night to break their fast. During the fast they do not eat any food or drink any refreshments.

Women start their fast before the dawn by consuming *sergi* (a composite sweet dish comprising of sweets, *pheni* and nuts etc) given by her mother-in-law, within sight of their husbands. They prepare food early in the morning and have it before sunrise.

They fast the whole day and pray for the long life and well being of their husbands.

In the evening the women adorn themselves in their best dresses and jewellery and some put on *mehndi* (henna). On sighting the moon, they look towards it and offer prayers and worship it. The essentials of this gathering are listening to the story of *karwa chauth*. It also includes a special mud pot, that is considered a symbol of lord Ganesha, a metal urn filled with water, flowers, idols of Ambika Gaur Mata, Goddess Parvati and some fruits, *mathi* and food grains. A part of this is offered to the deities and the storyteller. The women sit in a circle, and *thalis* are passed in a circle *phera* (circumambulations) amongst themselves. The *puja* songs are sung by women, while they exchange *thalis* seven times. An idol of Goddess Parvati is kept. Every one lights an earthen lamp in their *thalis* (metal plate) while listening to the Karwa story. Sindoor, incense sticks and rice are also kept in the *thali*.

Once the moon rises, the women see its reflection in a *thali* of water, or through a *dupatta* or a sieve. They offer water to the moon and seek blessings. And then the woman turns to her husband to seek his blessings. They pray for the safety, prosperity and long life of their husbands. This marks the end of the day long fast. They then receive their first bite of food and water from their husbands. The timing, calculations for *Karwa Chauth* are provided by the local Pundits.

The ritual signifies the love and devotion to the husband, as shown by the wife's willingness to suffer starvation for the whole day.

End Notes:

1. Some of the other forms of Shiva are:

   Shiva is a Prototype of a Hunter's Deity.

   Shiva is prototype of a hunter's deity. His apparel is made of animal skins and animal furs, his *trishul* – the trident – essentially a hunter's weapon, the tiger skin on which he is seated, his strong taste for fermented drinks are all suggestive of the origin of *Mahashivratri* in a lifestyle of hunter's society at a primitive stage of evolution – a lingering evidence which directly or indirectly is seen in the method of celebrating the festival devoted to Shiva.

   Shiva a Pre-Aryan tribal deity?

   Again the fine nuances observed in other Hindu deities especially Vishnu are missing in Shiva. Shiva is seen clothed in animal skins, carrying a *trishul* (a trident); is dark-skinned and wears snakes on his body. All these speak of a hunter's lifestyle. Shiva is a hunter's deity. The display of a snake around his neck is a symbol of death which may strike at any time and turn all into ashes which is the ultimate end of all mortals.

   Shiva is never shown wearing a *dhoti* (a loin-cloth draped around the waist) which is invariably worn by all other Gods nor does Shiva wear a *kaya-bandha* (a metallic belt around the waist) as is worn by all other Gods. Shiva also has no jewellery that other Gods have. This along with his dark complexion suggests that Shiva originates in a pre-Aryan environment. His dark complexion and other characteristics are explained away with the story of *Samudra-manthan* (the battle between Gods and demons) which the Gods lose and as a result one of them has to drink *halaahala* (poison). Shiva is chosen to do this and the result is his dark complexion. For this he is also called *Neelkantha* (blue-necked), the poison having turned his neck bluish.

   Shiva and Worship of the phallus

   While talking of Shiva one cannot but mention the *linga* (and *yoni*) worship with which his name is associated. A hard look at the *linga* and *yoni* combination would suggest the close correspondence between the process of copulation. *Linga* corresponds to the male reproductive organ (the phallus) and the *yoni* to the female one. The container of water (*Kalasha*) that is suspended above the *linga* and from which water drips over the *linga* also corresponds with the idea of intercourse. Looking at it this way *linga* worship in effect means worship of the reproductive function.

   This function would have been understood partially in tribal societies in the early stages of human social and psychological evolution and this incomplete understanding of something that had a sensual as well as emotive relevance, at which early humans marveled found its expression in its deification. But how the *linga* came to be associated with the personified Shiva remains a mystery.

2. *Karwa* – This is a spherical clay pot which is at times decorated.
Sikhism rejects the concept of fasting as a method of achieving any spiritual goal hence *Karwa Chauth* is not observed by Sikh women.

chhodey ann karey pakhand
na sohagan na oh rand

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"She who partakes in forsaking grain and doing such a hypocrisy is neither married nor widowed".

Diwali (The Festival of Lights)

Diwali or *Deepawali* as it is known is a Hindu festival which falls about three weeks after the *Vijay Dashmi* in *Dussehra*. Like Christmas, Diwali is no longer a Christian monopoly but is celebrated with equal zeal by Indians the world over. It is a festive occasion and the festival is full of fun and frolic. Festivities start some days before the actual Diwali. Families like to meet and rejoice with relatives and friends, exchange greetings and gifts unlike other festivals but by partying, pub-crawling or party-hopping but at their homes.

Unlike as in other parts of India, in north India it signifies the return of the Hindu God Lord Rama with his consort Sita and brother Lakshmana to Ayodhya (in the present day Indian state of Uttar Pradesh) after having completed fourteen years of exile (*vanvas*) and having destroyed the evil King Ravana and his brothers Kumbhakarna and Meghnath. The people of Ayodhya celebrated the happy event by lighting *diyas* (clay lamps filled with mustard oil and lit by a cotton wicks) [1]. This has however been replaced by candles and Light Emitting Diode (LED) lights in many urban areas.

Globally the Hindus celebrate this day by illuminating their homes and exchange of gifts and sweets as well as worship of Goddess Lakshmi, the goddess of wealth. It is believed that Goddess Lakshmi enters only a clean home so it is also a time for the annual cleaning up homes after giving them paint over.

In north India, this is also an occasion to indulge in light gambling with cards to the accompaniment of a dinner party in the homes of friends. Indulgence in fire crackers is getting limited to much lower levels partly due to cost factors as well as the awareness of the pollution that is caused by fire crackers. Unlike in the West, centralized firework displays are not organized and the fire crackers are very much an

activity confined to individual family homes [2].

Amongst the trading community, it signifies the beginning of the financial year. On this day it is considered auspicious to open their accounts with a transaction called a *mahurat*.

Significance of Diwali for Jains

This is an important event for the Jains as it is the day on which Lord Mahavira attained Nirvana (Emancipation) – 15 October 527 BC.

Significance of Diwali for Sikhs

Diwali has no religious significance for the Sikhs however the Harmandir Sahib (Golden Temple) at Amritsar is illuminated and a traditional fireworks display is organized by the SGPC on this occasion to celebrate the *Bandi Chhor Divas*. For details, see under Bandi Chhor Divas under Section 3 of this Chapter.

Diwali during the Moghul Rule

The Moghuls called it *'Jashan-e-Chiragan' which means* the festival of lights. Some of them participated in this festival with as much enthusiasm as they did with *Eid*.

Akbar had his own style of celebrating non-Muslim festivals. According to Abul Fazal in *Ain-e-Akbari* Emperor Akbar would get thoroughly engrossed in festivals of other religions like *Holi, Diwali, Dussehra, Basant* and *Nauroz*.

In *Tuzk-e-Jahangiri* Emperor Jahangir describes Diwali as the festival 'that kindles the light into dark hearts'. He arranged *Diwali bhoj* at his palace in Agra. Noor Jehan performed charity on this occasion. She also arranged marriages of the poor Hindu girls and thousands of such marriages were arranged by her during the month beginning with *Navratras*.

During Shah Jahan's time *Shahi Aatishbazi* (Royal fireworks) was arranged at Shahjahanabad and he would send Mumtaz Mahal to watch it from the top of Qutab Minar.

Bahadur Shah Zafar took special interest in ordering sweets to be prepared in *desi ghee* at his palace for all his nobles and poor people. He would have the new utensils of all his officers replaced during the *Dhanteras*. He would also arrange *Lakshmi Puja* every Diwali in *Urdu-e-Mualla* (Red Fort) which was attended by one and all.

Diwali is much more than a Hindu festival – it is truly an Indian one celebrated. All in all it is a great occasion to celebrate and rejoice to mark the victory of good over evil and move from darkness to light.

The festival comes to an end by the last day being celebrated as *Bhaiya/ Bhai dooj*. Tradition has it that after Yamaraj visited his sister Yama on *Diwali*, she applied a *tilak* on his forehead. Brother and sister shared sweets. There are certain other festivals and ceremonies like *Lakshmi Puja*, *Dhanteras*, *Choti Diwali*, and *Rangoli* connected with this festival [see notes 3-6].

End Notes:

1. Although the light emitted by *diyas* is more soothing, these days many people especially in the towns have switched over to candles and electric lights or LEDs. Recently the markets have been flooded with cheaper lights in the form of strings of colourful electric bulbs as well as *diyas* and idols of Hindu Gods and Goddesses made of plastic stone and other paper decorations from China.
2. **Food for thought on Diwali**
   While most of the people in India enjoy the festivities during Diwali other factors which affect human ecology do arise.

   A rough estimate suggests that in a short span of a couple of days, Indians burn away firecrackers worth Rs 10,000 crores and an additional amount of Rs 10,000 crores is spent on sweets. While 800 million Indians do not have access to basic modern plumbing in their homes, the nation spends 20,000 crores – equivalent to US $ half a million in fireworks and sweets.

   Realistically what this means is that while nearly 80 percent people are deprived of public conveniences, those who can afford it spend nearly half a million dollars in a day during this festival on avoidable expenditure. A worthwhile thought to ponder over!

   The litter left on the streets for days afterwards and the air pollution caused by these uncontrolled celebrations are additional factors that should indicate some control mechanism be deployed to regulate the manner in which this festival is celebrated.
3. ***Lakshmi Puja:*** *Lakshmi Puja* is celebrated on the third day of Diwali and is the most important event of the festival for most Hindus. It is a night of total darkness (*amavasya*). It is also the time when some members of the merchant communities like Gujratis, Marwaris and Banias who follow the *Vikrami or Samvat* era to close their or books of account (*bahi khatas*) and start their new financial year. King Vikramaditya is believed to have been coronated then. Tradition has it that *Diwali* is the day of gambling when goddess Parvati having declared that whoever gambled on *Diwali* would prosper. *Mahurat* trading is an important trading activity on the Indian stock exchange and is considered very auspicious. *Lakshmi Puja* is associated with the worship of Lakshmi the Goddess of wealth.

4. ***Dhanvantri / Dhanteras:*** This is celebrated two days before *Diwali*. The word *dhan* means wealth. God Yama is worshipped on this day to provide prosperity and well being. On this day entrances to the residential and business houses are decorated with colourful motifs and *Wrangle* (see note 4 below).
5. ***Chhoti Diwali:*** This is the day before *Diwali* and is also called *Narak Chaturdesi*. It is *Diwali* on a smaller scale. The women of the house make colourful *Rangoli* in their courtyards and the entrance to the house.
6. ***Rangoli:*** *Rangoli* is also known as *alpana, aripoma or kolam*. It is an age-old tradition practised in different forms all over India. It is the art of producing colourful motifs as decoration for the entrances to the house. Its designs are hundreds of years old and are passed down the generations. Designs vary in different parts of the country but they are all geometrical and symmetrical. The patterns are made with rice powder, crushed limestone and coloured chalk. They may be topped with grains, pulses, beads or flowers.

   The aim of *Rangoli* is to welcome the Goddess Lakshmi and therefore to make the house attractive for the Goddess of wealth to enter.

Section 2
Festivals of the Muslims

Eid-ul-Fitr or ***Id-ul-Fitr*** often abbreviated to ***Eid***, is the most important Muslim festival. It marks the end of Ramadan *(Ramzaan),* the Islamic holy month of fasting. It starts on the first day of the Islamic month of *Shawwal*.

Eid-ul-Fitr is a three-day celebration and is sometimes also known as the *Chhoti* (smaller) *Eid* as compared to the *Eid-ul-Adha* that lasts four days and is called the *Bari* (or Greater) *Eid*.

Muslims are commanded by the holy Qur'an to complete their fast on the last day of Ramadan and to recite the *Takbir* all throughout the period of *Eid* but it ends with a festive complexion. Common greetings are exchanged amongst friends and relatives on this day by a chest-to-chest bear hug and the greeting *Eid mubarak* (Blessed Eid).

Muslims hold feasts for their friends and relatives where the traditional meals are served after the *Eid* prayer.

Typically, Muslims wake up early in the morning and have a small breakfast (as a sign of not being on a fast on that day) preferably of dates and fruit, before attending a special *Eid prayer* (*salah*). This prayer is performed in congregation at mosques *Eid*

Gah or open areas like fields, squares etc. They dress in their best clothes (new if possible) to attend the *Eid* prayer.

The *Eid* prayer is followed by the *khutbah* (sermon) and then a supplication (*dua*) asking for forgiveness, mercy and help for all living beings across the world. The *khutbah* also instructs Muslims as to pay the *zakat.* It is then customary to embrace the persons sitting on either side whilst greeting them. After the prayers, people visit their relatives, friends and acquaintances and some people also pay visits to the graveyards in homage to their relations and friends (*ziyarat al-qubur*).

Eid-ul-Adha or Eid-ul-Zuha

Also known as *Bakr-Eid* or *Qurbani-wali-Eid.*

This Festival of Sacrifice, or the Great Festival, is a four-day celebration that is part of the *hajj*, the pilgrimage to Mecca. This *Eid* is one of the most important festival and is celebrated throughout the Islamic world. It marks the end of *Hajj*, the sacred pilgrimage to the holy city of Mecca [1].

It occurs on the tenth day of the Islamic month of *Dhul Hijja* but the date of *Eid-ul-Adha* depends on the visibility of the moon each year. An animal may be offered as a sacrifice by pilgrims at Mina on their way back to Mecca from Mount Arafat.

Sacrifice is a religious festival celebrated by Muslims and Druze worldwide as a commemoration of God's forgiveness of Ibrahim (Abraham) from his vow to sacrifice his son, as commanded by Allah. (Muslim tradition names Ishmael as the son who was to be sacrificed, whereas the Judeo-Christian tradition names Isaac).

The history of *Eid-ul-Adha* can be traced back to the story which states that Ibrahim (Abraham) was instructed by Allah, in a dream, to raise the foundations of Kaaba, the most sacred shrine in Mecca. Muslims believe that even after undergoing a lot of trials and tribulations on his way to Mecca, God revealed in a dream to Ibrahim (Abraham) to sacrifice his son Ismail. Ibrahim (Abraham) along with his son Ismail set off to Mina for the sacrifice. As they went, the devil attempted to lead Ibrahim (Abraham) astray by disobeying God and not to sacrifice his beloved son. But Ibrahim remained resolute in his decision and drove the devil away. As Ibrahim (Abraham) prepared to kill his son, God stopped him and gave him a sheep to sacrifice instead.

Muslims remember and commemorate this act of sacrifice by themselves

slaughtering an animal such as a sheep, camel, or a goat. When this is done, a third of the meat goes to the needy people, a second third is given to neighbours and friends, and remaining third stays with the family. This act also reminds the pilgrim to share worldly goods with those who are less fortunate, and serves as an offer of thanksgiving to God.

People visit each other's homes and partake in festive meals with special dishes, non-alcoholic beverages, and desserts. Children receive gifts and sweets on this happy occasion.

The *Takbir* and other Rituals

The *Takbir* is recited after confirmation that the moon of *Shawwal is* sighted on the eve of the last day of Ramadan. It continues until the start of the *Eid* prayer. Before the *Eid* prayer begins, every Muslim who is able must pay *Zakat al-fitr*, – alms for the month of Ramadan [3]. This in the form of basic groceries or its cash equivalent, and is typically collected at the mosque. It is then distributed to needy local Muslims prior to the start of the *Eid* prayer. It can be given at any time during the month of Ramadan and is often given early, so the recipient can use it for *Eid* purchases. This is distinct from *Zakat* based on wealth, which must be paid to a worthy charity. The *Takbir* consists of:

Allaahu akbar, Allaahu akbar, Allaahu akbar
laa ilaaha illAllaah
Allaahu akbar, Allaahu akbar
wa li-illaahil-hamd
God is the Greatest, God is the Greatest, God is the Greatest,
There is no deity but God
God is the Greatest, God is the Greatest
and to God goes all praise

Iftar is the evening meal served for breaking *sawm* (fasting is an Arabic word for fasting regulated by Islamic jurisprudence. In the terminology of Islamic law, *Sawm* means "to abstain from eating, drinking and sexual intercourse) during Ramadan.

Iftar is one of the religious observances of Ramadan and is often done as a community, with Muslims gathering to break their fast together. *Iftar* is done right

after *Maghrib* (sunset) time. Traditionally, a date is the first thing to be consumed during *Iftar* when the fast is broken.

Although strictly a Muslim religious ritual, it has become a tool in the hands of politicians in India who wish to project themselves as secular leaders. They attempt to do this by throwing *Iftar* parties during the month of Ramadan and invite their Muslim political Opinion leaders to these events.

Traditional Recipes for Eid

mutton biryani, pilau
Tandoori roti, naan, roti
halim, korma gosht, seekh and shaami kebabs, tandoori chicken/ lamb
sewayyian, kheer.

End Notes:

1. The *hajj* to Mecca is once-in-a-lifetime obligation upon male and female adults whose health and means permit it, or in the words of the Qur'an, upon "those who can make their way there".

Section 3
Festivals of the Sikhs

The only truly Sikh festivals are Vaisakhi, Gurpurabs, Holla Mohalla and Sangrands. Vaisakhi, although an all-Punjabi festival has a very significant importance for the Sikhs.

Vaisakhi

In addition to it being a Punjabi festival, Vaisakhi has a special meaning for the Sikhs. It was on this day, over three centuries ago in 1699, that the tenth Guru – Guru Gobind Singh organized the order of the *Khalsa*. He founded the *Khalsa* (Sikh brotherhood) at Anandpur Sahib.

The holy book of the Sikhs, Guru Granth Sahib is on this occasion taken in a procession, led by the *panj pyaras* (five "chosen ones" – usually senior Sikhs) who are symbolic of the original leaders. The event is marked by lot of feasting and merry

making. All-night revelries termed *Visakhi di Raat* (night of feasting) or *Vaisakhi da Mela* (Baisakhi fairs) are held, where men and women dance to the rhythmic beat of drums.

Instead of making the normal meals of *rotis, chappatis* or boiled rice, on Vaisakhi the order of the day is festive food like *pooras and paraunthas* to be served with *kheer* and *gur ka halwa*. Semolina (*sooji*) or wheat flour pooras are made and are soaked in a syrup of jaggery instead of sugar. Homes are decorated with garlands of bright orange and yellow marigold flowers and at times mango leaves. The afternoon sees the beginning of a fair packed with excitement, music and colour that carry on far into the night. But what really marks the day is *bhangra* performed by brightly dressed male dancers gyrating to the vigorous beat of drums and mouthing *bolis* (ditties) while their exuberance finds expression in the constant refrain *O balle, balle, balle!!!*

Vaisakhi celebrations overseas

Sikh Diaspora celebrate Vaisakhi with great gusto. In addition to the religious *Akhand Path, Kirtan* and *Langar* in their gurudwaras in many countries with a large Sikh population like UK, Canada, USA, Malaysia they have parades replacing the *jaloos* or the *Nagar kirtan* where participants in thousands participate.

Guru ka Langar, Chabeels (counters serving sweetened non-alcoholic beverages) are organized at the larger gurudwaras and thousands of destitute are given free meals regardless of religion, colour, caste or creed. The other members of the Indian community participate at many of these parades.

Vaisakhi is celebrated with great gusto by the Sikhs not only in Punjab and in India but wherever Sikhs live all over the world.

"Deepmala – Bandi Chhor Divas"

This Gurpurab is celebrated in memory of return of Guru Hargobind to Amritsar. It coincides with the day of Diwali.

Guru Hargobind had been incarcerated in Gwalior Fort under Moghul Emperor Jehangir's orders. As a gesture of goodwill he was released from prison in 1619. He arrived at Amritsar on the day of Diwali.

In order to celebrate this occasion of *Bandi Chhor* – freedom from imprisonment

– the citizens of Amritsar illuminated all the streets in the city and roads leading to the town. The Harmandir Sahib was also lit up on this occasion.

On this day the Golden Temple is illuminated and traditional fireworks are organized by the Shiromini Gurudwara Prabandhak Committee (SGPC) every year [2].

Historically there are number of other reasons for this celebration, mostly centred on the Durbar Sahib and Amritsar, by Sikhs everywhere. Earlier, 1577 saw the laying of the foundation of the Harmandar Sahib by Sayeed Mian Mir on Diwali Day.

Since the days of the *misls* – early 18 th century – a *Sarbat Khalsa* was held at Harmandir Sahib on Vaisakhi and on this day. Sikhs from all misls congregated for consultations and passed *gurmatta* annually.

Later in 1737, Bhai Mani Singh who was the head granthi (priest) at Harmandir Sahib, skillfully subverted and averted secret plans of Zakarya Khan the then Mughal Governor, to ambush and massacre groups of Sikhs scheduled to meet at the Durbar Sahib. It had been the assembly place of the bi-annual *Sarbat Khalsa* convocations, which were held each year on Diwali and Vaisakhi to discuss the affairs of the young and far-flung community of Sikhs. For his role, Bhai Mani Singh was taken prisoner, gruesomely tortured and executed.

Gurpurabs

These are festivals associated with the Martyrdom days, and the birth and death anniversaries of the Gurus. Till the Gurus were alive these festivals along with Vaisakhi and Diwali were being observed in keeping with the Sikh way as opposed to the Hindu way, by assembling wherever the Guru happened to be. Now these are held on specified days. The general pattern of celebration of all Gurpurabs is:

a. An *Akand Path*, continuous and non-stop recital of the Guru Granth Sahib lasting three days, is held at the local gurudwara. This terminates on the morning of the day of Gurpurab and is followed by a *kirtan durbar* (singing of religious hymns and verses);

b. A *Langar* (free kitchen) is organized for all persons visiting the gurudwara regardless of religion, caste or creed;

c. *Kirtan, Langar* and *Jaloos*

In addition the local Singh Sabha may organize a *Nagar kirtan* and or a *Jaloos* (a procession in the form of a Parade) and *chhabils* (free distribution of refreshments/ and or non-alcoholic beverages) and or other activities.

The *Nagar Kirtan* is held early in the mornings at *amrit vela* (the ambrosial hour) and comprises singing holy hymns from the Holy Guru Granth Sahib. They follow a locally prescribed route through the residential areas of the devotees ending up at the local gurudwara. This precedes the Gurpurab and may vary from three to seven days; the *jaloos* is held a day prior to the gurpurab and follows the route agreed with the local authorities.

The *jaloos* is led by the *Panj Pyaras* followed by devotees singing religious hymns, Nihangs riding on horses, Bands formed by school children, school going girls and boys; *gatka* performers etc may also be included in the parade. Included in the procession are the *sawari* of the Guru Granth Sahib mounted on a suitable vehicle. Devotees of an unspecified number accompany the *sawari* in a procession ending at the specified gurudwara.

All the Gurpurabs are celebrated by the Sikhs although the three of them are given greater attention in that they may be celebrated additionally in the bigger towns like Amritsar, Delhi, Mumbai and Calcutta. These are the birth anniversaries of Guru Nanak and Guru Gobind Singh and the martyrdom day of the fifth Guru, Guru Arjan Dev and the ninth Guru, Guru Teg Bahadur. The other Gurpurabs are generally celebrated locally where the event took place, except in a centenary year.

Guru Nanak *Janam Divas Gurpurab*

Although Guru Nanak was born 15 April 1469 his Gurpurab is celebrated on the full moon night in November. This is based on the Janamsakhi (biography) by Bala Sandhu. Most Sikh scholars now accept this date as the birthday of Guru Nanak [1].

This Gurpurab is celebrated at Gurudwara Nankana Sahib in Pakistan. This gurudwara is being well maintained by the Pakistan Waqf Board which looks after all the historic gurudwaras in Pakistan, as well as by the local Singh Sabha. Sikh pilgrim *jathas* visit this Gurudwara annually on this day. In India this is celebrated by all the gurudwaras. In Delhi a special celebration is held at Gurudwara Rakab Ganj Sahib in New Delhi.

Shahidi Gurpurab (Martyrdom Day) **Guru Arjan Dev**

Guru Arjan Dev (the fifth Guru of the Sikhs) is called *Shaheedaan de sirtaaj,* 'The King of martyrs'. His martyrdom set the trend for martyrdoms not only by the ninth Guru or the sons of the tenth Guru but also for the countless Sikh martyrs who followed. The martyrdom of Guru Arjan Dev took place at Lahore on 16th of Jaith Bikrami 1606 (corresponding to June 16th).

The martyrdom occurred during the reign of the Mughal Emperor Jehangir (1605–1627) and by his orders carried out by the Hindu Governor of Lahore, Chandi Das. The background that led to the martyrdom was that after the death of Emperor Akbar, Jehangir came to the throne although Jehangir's brother Khusro had been designated the heir. Jehangir made it a point to kill and destroy all those who had helped Khusro fight Jehangir in the battle for succession.

Chandi Das bore a grudge against Guru Arjan Dev because the latter had refused to accept his daughter in marriage for his son Hargobind (the sixth Guru). Chandi Das swore to take revenge on the Guru for this insult. He filed false reports with the Emperor Jehangir on the activities of Guru Arjan Dev to the effect that the Guru had assisted Khusro and was preaching sedition. Emperor Jehangir summoned Guru Arjan Dev to his court at Lahore. Guru Arjan Dev was then at Amritsar.

Jehangir left for Kashmir with the orders that the Guru should be tortured to death for his actions. These orders were carried out by Chandi Das on the ramparts of Lahore Fort, in full view of the public. The torture lasted five days. Boiling water was poured on him; he was made to sit on a hot *tawa* (an iron plate) and hot sand was poured on his body. All through this the Guru kept chanting hymns from Sukhmani Sahib, which he himself had composed and kept repeating *tera bhana meetha lagey* (your Will is nectar for me) from this prayer.

During the period of this torture, the Muslim saint Mian Mir, who was living in the Mughal cantonment nearby came to the Guru and asked him to perform some miracle to alleviate his pain. When the Guru refused Mian Mir asked for the Guru's permission to himself perform such a miracle. On this the Guru said to Mian Mir that he knew his people would have to pass through difficult times and suffer many hardships. He wanted to show them how to bear these hardships and to undertake sacrifice for the Cause. He also reiterated that a truly religious man should have the strength and power to suffer pain for the sake of his Cause. Finally, the body is

subject to both pleasure and pain. The spirit and soul are above this. With God's Grace therefore, he suffered no pain.

On the fifth day of the torture, the Guru asked to be permitted to walk to the River Ravi, which flowed next to the Fort. He was granted this permission. With his body full of blisters from the tortures perpetrated on him, he immersed himself in the river never to rise again. Another version is that on the fifth day, the Guru's persecutors threw his tortured and blistered body into the river. The Martyrdom Day of Guru Arjan Dev is observed as Shahidi Gurpurab.

Next to the Fort at Lahore, where Guru Arjan Dev's body was immersed in the river, a beautiful gurdwara called Dera Sahib has been built in commemoration of his martyrdom. A *Jor mela* is held here annually on this day.

This day in June is in the peak of summer. It is generally one of the hottest days of the year. Sikh devotees congregate at the Harmandir Sahib and other gurdwaras in memory of the Guru's sacrifice and martyrdom. *Guru ka langar* (free kitchen and meals) is served at various gurdwaras. Also *chabeels* (stalls serving soft drinks) are set up by volunteers at various points in cities and villages where iced sherbets and *lassi* (sweetened buttermilk) is offered to the public irrespective of their caste or religion.

This Gurpurab is celebrated at Gurdwara Dera Sahib in Lahore as well as at The Harmandir Sahib (The Golden Temple) at Amritsar.

It was on the Shahidi Gurpurab in 1984 (6th June 1984) that Indira Gandhi, the Prime Minister of India ordered the Army into the Harmandir Sahib to clear it up of some militants who had established themselves inside the Golden Temple under the leadership of Jarnail Singh Bhinderanwala. The operation was called Operation Blue Star [2].

While the Shiromani Gurdwara Parbandhak Committee (SGPC) has announced the martyrdom day on May 25th, other Sikh organisations including amongst the Diaspora have decided to observe the day according to Nanakshahi Calendar (NC) on June 16. This calendar was first approved by the Akal Takht in 2003.

Shahidi Gurpurab (Martyrdom) **Guru Teg Bahadur**

The Moghul Emperor ruling at the time (1658–1707) in Delhi was Aurangzeb. Though a deeply religious, God-fearing and pious man he was a despotic bigot who

truly believed that Hinduism was a misconceived, decadent and corrupt religion which needed to be rid of idolatry, superstitions and anti-God practices.

Aurangzeb wished to project himself as a deeply religious and devoted ruler. He wanted to create a favourable image among his co-religionists in his realm and at the court. He implemented this policy of eliminating non-believers of Islam (*kaffirs* as they were referred to) with a cruel fanatical zeal since he envisioned the state as a 'Dar ul Islam' – abode of Muslims.

Launching a massive ethnic cleansing drive, he ordered his governors to carry out forcible conversions to Islam. Hindu temples were razed to the ground and mosques erected in their place. His dream was to ensure that not a *kaffir* was left in his kingdom. He wished to see elimination of all *tilaks* (holy mark worn on the forehead by Hindu Brahmins) and *janeu* (holy thread worn by high-caste Hindus). He also imposed *jazia*, a tax on all non-Muslims.

Because of his cruel and unjust treatment of incarcerating his father Shah Jahan, murdering his brothers Dara Shikoh and Murad, and grievously insulting his son Muazzim (later known as Bahadur Shah) Aurangzeb was viewed as a cruel ruler.

Kashmiri Brahmins were considered the most orthodox Hindus and were a greatly respected community in North India. He believed that if he was successful in converting them, the resistance amongst other Hindus would be minimal and therefore he started with their conversion as a priority. Sher Afghan, the Governor of Kashmir was ordered to carry out these conversions. It is said Sher Afghan set a daily conversion target of one and a quarter maund (40 kg) of *janeu* and *bodi* (top notch kept by Guru Teg Bahadur and Kashmiri Brahmins on their scalp).

The Kashmiri Brahmins were greatly concerned and sought intervention of the deity at Amarnath (in the Kashmir valley of the Indian State of Jammu and Kashmir). Legend goes that while at the holy shrine of Amarnath, their leader Pandit Kirpa Ram, had a vision in a dream that he was ordered to seek the help and protection of Guru Teg Bahadur, ninth successor of Guru Nanak. Consequently, Kirpa Ram and the Kashmiri Brahmins went to Guru Teg Bahadur at Anandpur Sahib reaching there via Amritsar. They narrated their tales of woe, despair and repression to the Guru and sought his help and protection. They petitioned him as a most respected religious leader to go to Aurangzeb's court and seek his intervention to stop the repression

against Hindus and to cease forcible conversions to Islam. The Guru was greatly distressed.

Seeing his father in these straits, Gobind Rai the Guru's son, asked his father the cause of his despair. The Guru explained the plight of the Kashmiri Brahmins to Gobind Rai who said, "They can be saved only if a great soul can offer himself for martyrdom". On hearing this Guru Teg Bahadur was assured that his son had matured and was ready to take over the *gaddi* and leadership of the Sikhs. He advised the visiting supplicants to return to Kashmir and inform their tormentors that they would be willing to accept Islam if Guru Teg Bahadur could first be persuaded to do so.

On hearing this, Aurangzeb ordered that Guru Teg Bahadur be arrested and produced in the court. In the meantime the Guru along with some of his followers prepared to leave for Delhi. Among them were Bhai Mati Das, Bhai Dayala, and Bhai Sati Das. On their arrival in Delhi, the Guru and his party were arrested and imprisoned.

Thereafter, in Aurangzeb's court, they were offered inducements, temptations, and threats of torture and death to enforce conversion to Islam. His companions were tortured to death; Bhai Mati Das was sawed alive; Bhai Dayala boiled in oil; and Bhai Sati Das torched alive. The Guru witnessed all this unflinchingly. Finally, the Guru was told that if he was truly a man of God, he must perform a miracle and he would be granted a pardon. He refused saying that he did not want to save his life by performing magical tricks like a juggler. His public execution was ordered.

On a *fatwa* issued by the Kazi Jalal uddin, Guru Teg Bahadur was beheaded. The execution took place at Chandni Chowk in full public view and in the presence of thousands of people and on the afternoon of November 11, 1675. It was also the Emperor's orders that the executed body of the Guru should lie in public view and not be allowed cremation. At this spot is now located Gurdwara Sis Ganj Sahib.

Legend has it that a severe duststorm, the like of which had never been known in Delhi followed the execution. Under cover of this storm Bhai Jaita, a Rangretta Sikh of the lower sweeper class, picked up the Guru's head and took it to the tenth Guru Gobind Singh at Anandpur Sahib. Guru Gobind Singh embraced Bhai Jaita and said *"Rangrette, guru ke bete"* (Rangretta, the guru's son). The head was cremated there and at its place stands the Gurdwara Sis Ganj at Anandpur. So that the removal of the Guru's head remains undiscovered, Bhai Jaita's father voluntarily gave up his own

life to replace the Guru's head in the Chowk.

Bhai Lakhi Shah (a Lubana Sikh) a government contractor working at the Kotwali in Chandni Chowk, under cover of darkness that night, hid the body of the Guru in a cart and rushed it to his hut out of the town for cremation. To ensure that the cremation remained undiscovered, Bhai Lakhi Shah set his own house on fire along with the Guru's body. Gurdwara Rakab Ganj is located at this site.

It is an irony of history that two centuries earlier at the age of nine, Guru Nanak the founder of the faith had rejected the sacred thread, the *janeu* and admonished the Brahmins who insisted on his wearing it. Now also at the age of nine, and after the martyrdom of his father, Guru Gobind Singh insisted that to protect the right of their community, Brahmins must wear the janeu and practice their faith. There are many instances in history where people have sacrificed their lives to protect their own faith, but never before or ever since has there been an incident where a person has sacrificed his life to protect another's faith.

Khwaja Abdullah, the daroga (head of police) of the Kotwali (police station) at Delhi where the Guru was executed, resigned and went to Anandpur where he spent the rest of his life as a recluse. The Kotwali was rebuilt during the British days and was acquired by the Sikhs of Delhi from the Government on payment. It now forms a part of Gurdwara Sis Ganj, Delhi.

Pandit Kirpa Ram Saraswati realised that Guru Teg Bahadur was a true messiah. He along with a number of other Kashmiri Brahmins also went to Anandpur and settled there. Pandit Kirpa Ram was later baptized by Guru Gobind Singh and he laid down his life fighting along with him at the Battle of Chamkaur.

Viewed in a larger perspective and interpreted in current times, this historical fact of Guru Teg Bahadur's sacrifice was in fact a sacrifice for the right and freedom to defend and practice one's own faith – one's *dharma*, even if it meant sacrificing one's life; a sacrifice for Righteousness rather than just protecting the rights of the Kashmiri Brahmins to practice their religion. Guru Tegh Bahadur was following the principles laid down by Nanak.

Jo saran aheh,
sei khanth lai
Whosoever seeks/begs for assistance/protection
Shall be from the Guru shall be taken care of.

End Notes:

1. The actual date of birth of Guru Nanak is the third day of the first quarter of the moon – Baisakh sudi 3, 1526 Bk, corresponding to 15 April 1469. This is confirmed by all the other Janamsakhis.
2. It was on the Shahidi Gurpurab on 6 June 1984 that Indira Gandhi, the Prime Minister ordered Operation Blue Star. The Army was ordered into the Harmandir Sahib at Amritsar to clear it up of some militants under the leadership of Jarnail Singh Bhinderanwala who had established themselves inside the Golden Temple.

   On this day thousands of Sikh devotees had congregated in the Harmandir Sahib on the occasion of the Martyrdom Day of Guru Arjan Dev – the Shahidi Gurpurab. The army action which involved tank and artillery fire lasted nearly six days and resulted in heavy fatal casualties to the unarmed devotees. Unofficial figures put this at over 10,000 civilian devotees killed. Considerable structural damage was caused. The Akal Takhat was demolished as a result of heavy artillery and tank shelling. Some casualties were also suffered by the army troops.

Guru Gobind Singh – *Janam Divas*

Gobind Rai (later Guru Gobind Singh) son of Guru Teg Bahadur and Mata Gujri and the tenth Guru of the Sikhs was born at Patna (Bihar) on December 26, 1666.

This Gurpurab is celebrated at all gurudwaras. In Delhi this is celebrated at Gurudwara Rakab Ganj Sahib as well as at Gurudwara Bangla Sahib, New Delhi.

Holla Mohalla

The Sikhs and Muslims do not celebrate the Hindu festival of Holi by throwing *gulal* (coloured powder) or water on each other as the others do. The Sikhs do celebrate Holla Mohalla which is a three-day festival following one day after Holi.

The festival of Holla Mohalla (also spelled as Mahalla, or simply Hola) is a Sikh Festival. It takes place on the first of the lunar month of Chet which usually falls in March. It follows the Hindu festival of Holi.

The name 'Hola' is the masculine form of the feminine sounding 'Holi'. Mohalla, derived from the Arabic root hal (alighting, descending), is a Punjabi word signifying an organized procession in the form of an army column accompanied by war drums and standard bearers and proceeding to a given spot or moving in state from one gurudwara to another.

The festival originated in the time of Guru Gobind Singh (1666-1708) who held

the first such march at Anandpur on the first day of Chet that is, 22 February, 1701. The Guru made it an occasion for the Sikhs to demonstrate their martial skills in simulated battles. This was probably done forestalling a grimmer struggle against the imperial power following the battle of Nirmohgarh in 1700 [1].

Hola Mohalla became an annual tourney held in the open ground near Holgarh Fort across the rivulet Charan Ganga, northwest of Anandpur Sahib. The festival has now lost much of its original military significance. However Sikhs still assemble in large numbers at Anandpur Sahib for a three-day festival. The Nihangs take a leading part during this festival and turn up in large numbers in their traditional regalia to form the vanguard, displaying their martial skills like *gatka* (use of arms) and their skills at horsemanship and tent pegging.

An annual martial fair (*mela)* is held to celebrate this occasion at Anandpur Sahib and at Mukatsar (both in Punjab). The Holy Book (the Guru Granth Sahib) dressed in new coverings (romallas) is brought out ceremoniously and placed on a dais. Sikhs, especially the Nihang Singhs are decked up in their martial regalia and form a part of this colourful pageant. Mock battles, *gatka* (sword man-ship) and other sporting events like tent-pegging, riding displays on bare-back are held amidst martial songs and recitation of poetry lauding the deeds of bravery of the Sikh martyrs.

The Golden Temple at Amritsar is now illuminated on this occasion every year. This is called *Deepmala.* A special display of ornaments, jewels, holy relics and symbols as well as arms belonging to the Gurus is held. This display is called the *jalao.*

This day has been declared as a National Festival [2].

End Notes:

1. The Encyclopedia of Sikhism, Vol II-Punjabi University Patiala, 1996. pp 282-283.

   Legend has it that the festival of Hola Mohalla is related to the release from the Moghul prison at Gwalior Fort of 52 Hindu Rajas along with Guru Hargobind in 1619. In 1606, it was falsely reported to Emperor Jahangir that the Sikh holy scriptures contained verses denigrating Islam. Seeing this as an insult to Islam he ordered the arrest of Guru Hargobind and ordered these verses be changed and a fine be paid for this sacrilege.

   On his refusal to either change the verses or to pay a fine the Guru was arrested and incarcerated in the Gwalior Fort. Later, on learning the reality that the Guru had been falsely accused and imprisoned, Jahangir relented and ordered the Guru's release.

It is claimed by some that this was a Diwali gift by Jahangir to Guru Hargobind.

Guru Hargobind, while accepting the apology laid down a condition that all the Hindu Rajas who had been similarly wrongly imprisoned be released as well. The Emperor agreed to this condition provided all those who could hold on to the Guru's robe would be free to go. The Guru ordered a special robe to be made, which was large enough to enable all the 52 Rajas to hold on to the tassels of this robe. They were thus all released. This event was then recorded as 'Bandi Chor' – the release from imprisonment.

On the Guru's arrival in Amritsar, the citizens of Amritsar rejoiced and lit diyas (earthen lamps) in their homes and streets as well. The Harmandir Sahib was illuminated as well.

However the narration of the legend and linking it with Diwali is contested because the distance of approximately 800 kilometres between Gwalior and Amritsar would have required the Guru's party about three weeks to cover.

Sangrand

This is not really a festival nor is it a religious function. It is the first day of the north Indian calendar. A special service is held in the local gurudwaras and sometimes a *kirtan* may also be arranged.

Chapter Four

FOLK SONGS, DANCES AND MUSIC

Folk songs, dances and music are derived from popular folk tradition and fall within the broad spectrum of performing arts. They are an emotional outlet for the larger segment of the people in the villages and depict vividly their characters and emotions. Given the diversity of the Punjabi people, the folk repertoire is vast and varied. In fact, many of the numbers in the popular folk songs have an interesting history. One such example is that of the favourite age-old narrative device used in Punjabi folk music where Jugni is used as an observer of events whereas others consider her to be a synonym for a young, pretty lass.

However, the oral history has it that this popular song, Jugni which is so much a part of the Punjabi folk repertoire, came into being in 1906. It was composed and recorded as a song of protest against the British imperial rule.

That year, following Queen Victoria's Diamond Jubilee celebrations in 1897, a flaming torch toured all over the India – then a part of the British Empire. When it came to Punjab, a pair of young folk singers, Manda and Bishna decided to compose and sing the song Jugni to their audiences. The word 'Jugni' was a corrupted derivative of 'jubilee'– the target being the jubilee flame. The message that emerged was a satire in verse and it names the various destinations of the jubilee flame [1].

These popular folk music traditions, like Punjab's Jugni are being reinvented to connect them to GenNext by creating fusion numbers. –One such example in Pakistan is the alluring intervention of the *Jugni* fusion number *Dum Gutku* which has been on top of the charts for over a year.

In the past this was the only form of entertainment available to them although

now various other forms like cinema, television and radio shows are accessible even in the remotest parts of the country; nevertheless traditional folk songs, music and dances are still popular and entertaining. This is particularly so on festivals and certain special occasions like weddings. They are still essentially an oral tradition and represent all ages although some have been recorded and documented.

Poets generally compose, write and recite their poems; in Punjab this is a day-to-day function when Punjabi poems are sung. The word and the music are inseparable. For centuries, folk songs have been passed on from one generation to the next by word of mouth. Every village has some such person who preserves these songs to memory. At festivals and fairs, contests are held where village bards and wandering minstrels called *mirassis* compete through the night. They recite hundreds of poems from memory on a theme and compose new ones on the spot spontaneously. At domestic rituals, marriages, births, house-warmings, rainy season, full-moon nights, young girls sing and compose in competition with each other. Their imagery is startlingly fresh, evocative and picturesque.

Some professed and middle-class moralists do not always approve of the singing of folk songs of love and romance though the people in the villages just love it. Folk poetry portrays down-to-earth reality and does not camouflage emotions. It reveals the truth which at times is not always acceptable to the prude. These songs are modified incorporating in them additions to fit in with the moods of the participants. Their composers are mostly anonymous and their identities may never be known. Sadly even today, it does not find a place in any university curriculum.

In spite of improved road and rail communications as well as the wide-spread exposure to Radio, Television and cinema in most parts of the North India, there are certain remote areas which are not exposed to any other form of entertainment. Similar conditions prevail in Punjab across the border in Pakistan.

The original forms of many of these songs, dances and music have been transformed to meet the changing values of the people. In many cases they have evolved new versions and in some cases changes in them have been more than trivial. These changes have come about to meet the changing needs of entertainment however, they still continue to serve their basic purpose that is to provide entertainment to both the viewers as well as to the participants. The people of the region where these are performed determine their authentication.

Folk dances express the creative sensitivity of not only the participants but also of the audience. They are indulged in for enjoyment and are danced and sung to in an expression and a feeling of joy and happiness, generally to celebrate an event – be it a festival or an occasion.

The exuberance and vitality of the people of this region are displayed in these folk dances. With the beat of the drum or to the tune of some other instruments of folk music, the energetic feet are set in motion to give birth to a folk dance – an expression of the soul; an outburst of emotions.

This Chapter is divided into three sections:

Section 1 – Music and Musical instruments

Section 2 – Folk Dances

Section 3 – Folk Songs

End Notes:

1. Jugni - Here is an example of one on Majitha – a township near Amritsar;

Jugni jaa varhi Majithe
koi rann na chakki peethe
Putt gabhru mulak vich maare
rovan akhiyan par bulh si seete
Piir mereya oye Jugni ayi aa
ehnan kehrhi jot jagaee aa

The Jugni has reached Majitha,
where no woman grinds corn,
young men of the country were killed,
eyes wept but lips her sealed,
My Master the Jugni has come here,
what kind of flame is it?

Jugni, alias jubilee, went from city to city, Bishna and Manda followed and huge crowds gathered. Anger against the oppression rose, and the people became restless. The police arrested Bishna and Manda at Gujranwala and that was the last that was heard of them. However, oral histories recount the story of these two unsung folk singers of Punjab.

Section 1 : Music

The music is largely determined by the mood and the occasion. The available instruments are:

Gharah

The simple earthen pitcher serves as a musical instrument in a number of folk songs. The *Gharah* player strikes its sides with rings worn on fingers of one hand or with a coin or a pebble and also plays on its open mouth with the other hand to produce a distinct rhythmic beat.

Toomba (or Toombi)

Toomba is a traditional and favourite instrument of Punjab. It is *Iktara* - a single-stringed instrument, used by the bards and wandering minstrels. It has been adopted by a number of Punjabi folk singers. Its single string can produce both high and low tones. The body of the instrument is made from various types of wood over which a skin is stretched and a single metallic string is passed on a resonator over a bridge and tied to the key at the end of the stick. The string is struck with a finger or sometimes with the *mizrab* [1], and the *swaras* are made by pressing the string to the stick. It is played with the continuous flick and retraction of the forefinger.

It is popular amongst Punjabi singers of traditional songs, such as Mahiya, Challa, Jindua and Jugni.

Dhol

The *Dhol* is a barrel shaped drum instrument normally made from the hollowed out wood of a mango (*amb - Mangifera indica*) or *sheesham* (or *taahli - Dalbergia sissoo*) wood.

It is by far the most popular instruments used in Punjabi folk songs and music with sides of the drum covered traditionally with goatskin. The skin on either side is tightened at a different pitch. These days the goat skin is at times replaced with synthetic material. Two drumsticks are used to beat the drum called *tili,* a thin cane stick- and *dagga*, a crooked wooden stick; their contrasting shapes and sizes suit the different properties of each side of the drum. It is the rhythm they create that is the

most significant feature of *dhol* playing.

Although playing it properly is an art even the inexperienced players are often good enough to bring the whole street out to dance.

In the Bhangra dance, each beat of the *dhol* introduces a different dance step. This is then followed by a *tora*, a means of shifting from one beat to another without a pause.

Dhad

This is a small two-sided hand drum with a thin waist. A cloth band tied round this waist helps the *dhaadi* (musician) to hold the *dhad* firmly in one hand while he taps and plays it hard with fingers of the other hand. A *dhadhi* group consists of two or three singers, one playing on the Sarangi, another playing on the Dhadh, and the third may be their leader, discoursing on the contents of their songs. They all remain standing throughout their performance.

The Sikh guru, Guru Hargobind first employed the *dhadhis* and musicians and instructed them to sing heroic ballads (*vaars*) in his court to inspire the Sikhs.

Stories and heroic deeds from Sikh history are narrated and sung by *dhaadis* (ballad singers). This type of music is still popular with the general public although it is mostly confined to the Gurdwara or other open gatherings celebrating a Sikh religious festival or fair.

Chimta

This is a percussion twang-type instrument used in Punjab and neighbouring areas. It consists of two long, flat pieces of iron with pointed ends, and rings mounted on it. The joint is held in one hand, and the rings are plucked in a downward motion to produce tinkling sounds. The tradition of playing it with songs goes back to the *Naths* or *Jogis*.

Chimta has become a popular instrument to be included in professional singing and devotional music in temples.

Algoza/Jori

A wood-wind instrument [2], also called a *jori/algoza* resembles a pair of wooden flutes which the musician plays by using three fingers on each side. A very

challenging instrument to play, the sound is generated by breathing into it rapidly; the quick recapturing of breath on each beat creates a bouncing, swing rhythm.

The pairing of the *algoza* with the *dhol* in the music produces a great rhythm.

The *algoza* is generally used as a folk instrument and Punjabi folk singers use it to play traditional music accompaniment to folk songs like Jugni, Jind Mahi, Mirza. However, it is also popular amongst some musicians for making contemporary *Bhangra* music.

Sarangi

Carved from a single block of wood, the *sarangi* has a box-like shape, usually around two feet long and around half a foot wide. The lower resonance chamber is made from a hollowed-out block of *tun* (red cedar) wood and is covered with parchment and a decorated strip of leather at the waist which supports the elephant-shaped bridge. The bridge in turn supports the huge pressure of approximately 40 strings. The instrument usually has three major strings of varying thickness, and the fourth string is made of brass, used for drone. Modern *sarangis* contain 35-40 sympathetic strings running under the main strings.

Been

This short-necked lute is a popular instrument in India, Bangladesh, Nepal and Pakistan. It is an important instrument of India's Hindustani classical music tradition Of all Indian instruments, it is said to most resemble the sound of the human voice – able to imitate vocal ornaments such as *gamakas* (shakes) and *meend* (sliding movements) [3]. It is a popular instrument used by snake charmers.

Bugdhu

This is a stringed instrument made of dried gourd (*ghia kaddu*). A piece of skin is mounted on one side of the hollowed gourd while the other side is kept open. A gut string (*tand*) is crossed through the centre of the skin and a small piece of wood is tied to the end of the string which passes through the body of the gourd. To maintain a drum-like rhythm, the string is stretched or loosened while playing.

End Notes:

1. The *mizrab* is similar in purpose to a Western guitar pick. The *mizrab* is worn on the tip of the finger. One end of the *mizrab* is shaped as a clamp that squeezes around the finger while the other end is similar to a guitar pick and is used to pluck the strings.
2. A wood-wind instrument is a musical instrument which produces sound when the player blows air against an edge of, or opening in the instrument, causing the air to vibrate within a resonator. Most commonly, the player blows against a thin piece of wood called a reed. Most of these instruments were originally made of wood, but some flutes are now commonly made of other materials such as metals or plastics.
3. In Hindustani music *meend* refers to the bending or deflecting of pitches. It is an essential performance practice in both vocal and instrumental music.

Section 2 : Folk Dances

Folk Dances

Folk dances have dominated the socio-cultural life of the people of Punjab for many decades. These include *bhangra, giddha, jhoomar, chhaj, luddi, jago and kikli.*

Performed in a group irrespective of caste, creed and religion these dances express spontaneous feelings of the joy, mirth and festive spirit of the hardy peasants and the toiling womenfolk of rural Punjab. Punjab's folk dances are replete with foreign influences. It is perhaps only in Punjab where there is no common dance for men and women.

The Folk dances in the hill-districts of Himachal Pradesh (Kangra Chamba) and Jammu province in the State of Jammu and Kashmir, all of which though now politically form separate states in India, have their local dialects in Dogri (or Pahari) similar to Punjabi.

In Pakistan, Punjabis form a majority of its population – nearly 55%. They speak

Punjabi and Pothohari [1]. Their folk dances are similar to those in Punjab in India –*Bhangra, Giddha, Luddi and Jhummar*. The Punjabis bordering the NWFP also dance the *Khattak* or sword dance. The *Jhummar* form is popular in south Punjab and bordering Baluchistan and Sindh.

Some of the popular folk dances in Punjab on both sides of the border are:

Male dances: *Bhangra, Jhummar, Luddi*

Female folk dances: *Sammi, Giddha, Jaago, Kikli*

Region-wise popularity of the folk dance forms is shown in Map 6.

Bhangra

The *bhangra* is the most popular out of these dances. It is perhaps the most virile form of Indian Folk Dances. Springing from Punjab, it reflects the vigour and the vitality of the participants that is expressed with exuberance, and hilarity which permeates the performers as well as the audience.

The dancers begin to move in a circle around the drummer, who now and then lifts the two sticks, with which he beats the drum, to beckon the dancers to a higher tempo of movement. They start with a slow movement of their feet. As the tempo increases, the hands, feet and in fact the whole body comes into action. Dressed in embroidered kurtas, sleeveless coloured silken jackets, *tehmats* (a *dhoti* tied like a *lungi*), and colourful pugrees (turbans) and *jhumroos* tied to their ankles, they dance and sing folk songs popularly called *boliyan*. Some dancers also wear small rings (*nuntian*) in their ears.

They whirl round and round bending and straightening their bodies alternatively, hopping on one leg, raising their hands, clapping with their handkerchiefs and exclaiming *Bale Balle! Oh Bale Balle!* to inspire themselves and others to the abandon of the dance.

The tradition of wearing the *tilledar desi jutti* has been done away with probably to facilitate the smooth movement of footsteps.

At intervals the dancers stop moving, but continue to beat the rhythm with their feet. One of the dancers come forward near the drummer and covering his left ear with his palm sings a *boli* or *dholla*, derived from the traditional folk songs of Punjab. Picking up the last lines, the dancers again start dancing with greater vigour.

In addition to a drum, chimta-musical tongs and burchu and sound of the beats from earthen vessels are used as accompanying instruments. Baisakhi and harvest times are the events which are invariably celebrated with this dance form. It is a time of rejoicing and merrymaking and through Bhangra their emotions find uninhibited and spontaneous expression of happiness. The Bhangra season concludes with the Baisakhi fair when the wheat is harvested.

There are several styles of dancing Bhangra. These are Sialkoti, Sheikhupuri, Tribal, Malwa and Majha. One of the Bhangra's moves is also akin to the moves of Shiv-Tandav dance, which is danced on one leg. Damru, hand-drum is also used in Bhangra which shows that folk dances and war dances have similar parentage.

With the passage of time Bhangra is losing its gruffness and its movements are tending to become more and more sophisticated. The Bhangra which is performed on Republic Day and in the Bollywood films is quite different from the one danced in villages by the unsophisticated people.

Jhummar

The Jhummar is a dance of ecstasy and expression of happiness. Jhummar is performed especially during *melas* (fairs), weddings and other celebrations. Performed exclusively by men, it is a common feature to see three generations – father, son and grandson dancing together. There are three main types of Jhummar, each of which has a different mood, and is therefore suited to different occasions, reason of its predominating mood.

This is also performed in a circle. The dancers dance around a single drummer standing in the center. Its costumes are similar to the costumes for Bhangra. It is danced to the tune of emotional songs. The dance is without acrobatics. The movement of the arms only is considered its main forte. Toes are musically placed in front and backwards and turnings are taken to the right; sometimes the dancers place their one hand below the ribs on the left and gesticulate with the right hand. This dance does not tire out its performers and it is normally danced on moonlit nights in the villages away from the habitation. It is mostly danced by tribal Sikh professional acrobats and has not been owned by all Punjabis as yet. The dancers of this dance let off a sound, "dee dee" in tune with the beat of the dance which adds to its grace. This dance has also been integrated into Bhangra.

Luddi

This is danced to celebrate a victory in any field. Its costumes are simple. Only a loose shirt (*kurta*) and a loincloth are used. Some tie a turban, other the *Patka* which is a scarf tied across the forehead, while still others join in bareheaded. This is also a dance of gay abandon. The performers place one hand at the back and the other before

the face copying the movement of a snake's head. This is also danced with the drummer in the center but sometimes the dancers dance before a throng of people and keep moving forward also. This dance is more popular across the Sutlej and in Pakistan it is almost as popular as the Bhangra. This dance has an historical background and pertains to that moment in history when Punjabi Sardars had begun to rescue Indian women that used to be forcibly taken away by the invading hordes from Afghanistan and beyond.

This dance is also the dance of slow movements and some teachers by integrating it into Bhangra have finished its individual identity.

Gatka (Martial Art)

Gatka is the unique Sikh martial art in which people use swords, sticks, and daggers. It is believed that the sixth Sikh Guru - Guru Hargobind Sahib started the art of *gatka* after the martyrdom of fifth guru Guru Arjan Dev. Wherever there is a large Khalsa Sikh population, there will be *gatka* participants, which may consist of small children and adults. These participants usually perform *gatka* on special holidays such as Baisakhi and Gurpurabs. It forms the central theme during the Holla Mohalla festival.

In *gatka* traditional weapons and acts like sword, shield, lance, sticks (6 feet long), a *'fri sotte'* (Shield and Stick, 3 feet long) and dagger, balls of iron tied to a chain, pattas etc are used. The use of Dhol (drum), Nagara and Narsingha is made during the *gatka* to instill vigour.

Giddha

The vitality of Bhangra can also be seen in the Giddha dance of the women. This dance translates into gestures, *bolian* – verses of different length -satirizing politics, the excesses committed by husbands, their sisters and mothers, loneliness of a young bride separated from her husband, evils of society or expressing guileless deep love.

The dance is derived from the ancient ring dance. One of the girls plays on the drum or dholki while others form a circle. Sometimes even the dholki is dispensed with. While moving in a circle, the girls raise their hands to the level of their shoulders and clap their hands in unison. Then they strike their palms against those of their neighbours. Rhythm is generally provided by clapping of hands.

Giddha is a very vigourous folk dance and like other such dances it is very much

an affair of the legs. So quick is the movement of the feet in its faster parts that it is difficult for the spectator even to wink till the tempo falls again. The embroidered *dupattas* and heavy jewellery of the participants whose number is unrestricted further exaggerate the movements.

During the dance *giddha* songs called *bolis* are also sung. One participant generally sings the *bolis* and when the last but one line is reached, the tempo of the song rises and all start dancing. In this manner *bolis* alternate with the dance sequence which continues for a considerable period of time.

Mimicry is also very popular in Giddha. One girl may play the aged bridegroom and another his young bride; or one may play a quarrelsome sister-in-law and another a humble bride. In this way Giddha provides for all the best forum for giving vent to one's emotions.

The traditional dress during giddha dance is short female style shirt (choli) with *ghagra* or *lehnga* (loose skirt upto ankle-length) or ordinary Punjabi *Salwar-Kameez*, rich in colour, cloth and design. The ornaments that they wear are suggi-phul (worn on head) to *pazaibs* (anklets), *haar-hamela*, (gem-studded golden necklace) baazu-band (worn around upper-arm) and *raani-haar* (a long necklace made of solid gold).

Teeyan

Giddha can be seen at its best when 'Teeyan' or the women's dance festival is celebrated. This festival is celebrated in the month of *Sawan* (monsoon – the season of the rains i.e. July to September). The dance usually takes place on the bank of some river or pond under big shady trees. Swings are thrown over the branches and singing, swinging and dancing starts. On this day when the married daughters come to their parent's house their brothers fix the swings for them. As they swing they share their anxieties with each other through songs. Dressed in their best and decked by ornaments, girls gather during these festivals like the fairies. These dancers look a medley of colour and beauty. The festival continues till the third Lunar day in the month to full moon and there is a gala function on the concluding day.

Jaago

On the night before the wedding, the female relations of the bridegroom prepare a 'Jaago'. Jaago is constructed on the style of ancient balconies on several surfaces of

which lamps, fashioned out of dough of wheat flour are constructed in the style of stars. These are filled with ghee or oil; cotton wicks are placed in them and lit. This effigy is put on the head of groom's mothers' brothers' wife, led by her mother's relations, singing, dancing and frolicking. They knock at the doors of residents of the groom's village, enter in, dance giddha, accept presents of food, grain and ghee for the lamps and continue these rounds through the night, when youth glows and the dark of the night resounds with mirth and laughter.

Kikli

Kikli is more of a sport than a dance. The dance performed in pairs, is a favourite of the young girls. It can be done by any even number of performers starting with two. Before beginning the dance, the two participants stand face to face with their feet close to each other's and their bodies inclined back. Standing in this pose the arms of the dancers are stretched to the maximum limit and their hands are interlocked firmly.

The dance is performed when the pairs, maintaining this pose wheel round and round in a fast movement at the same spot with the feet serving as the pivotal points. The girls sing as they swirl around with colourful 'orhnis' or 'dupattas' flowing from their heads and anklets producing tinkling melodies.

There is a rich repertoire of traditional songs available that are used to accompany the 'kikli' dance. Most of these songs consist merely of loosely rhyming lines without underlying theme. One of the examples is:

Kikli kleer di,
Pag mere vir di,
Dupatta mere bhai da,
Phitte mun jawai da.

Mujra

Mujra is an Urdu / Hindustani word which has its beginnings in feudal and royal practices in the past when kings or courtiers would find entertainment by sponsoring courtesans called *Raj-Nartakis*. They would perform *mujra* in the King's court. During Moghul times these dances were performed by *Tawaifs* [1].

The dance form is an adaptation of *Kathak* dance originated by north Indian *Tawaif* during the Mughal era. It takes away more classical elements of the pure

Map 6 - Areas of Popular Folk Dances

Adapted from Map - General Map of Punjab, page 3, "A History of the Sikhs" by Khushwant Singh, Second Edition, Vol. 1, 2004, OUP, New Delhi

Kathak dance to make it more appealing to the audience of that time, and adds sensuality fitting a courtesan's dance.

The dances include provocative body movements and are normally accompanied by a suggestive wording in a song. You could compare it to a striptease; however there was no taking-off of clothes involved in *Mujra*.

In rare instances it was performed by respected artistes. However, by and large it has come to be known more for its alliance with sex service providers.

End Notes:

1. *Tawaif* – a courtesan who catered to the Muslim nobility of South Asia, particularly during the Mughal era. The *tawaifs* contributed to music, dance and the Urdu literary tradition. They were liberated women of amazing calibre in the olden days.

   The patronage of the Mughal court before and after the Mughal Dynasty in the Doab region of UP (areas between Rivers Ganges and Yamuna) and the artistic atmosphere of the 16th century Lucknow made arts-related careers a viable prospect. Many girls were taken at a young age and trained in both performing arts such as Kathak and Hindustani classical music as well as literature (*ghazal, thumri*). On graduation they became a *tawaif*, high-class courtesans who served the rich nobility. These courtesans would dance, sing especially ghazals, recite shayari(poetry) and entertain their suitors at *mehfils* (musical gatherings).

   Like the geisha tradition in Japan, their main purpose was to professionally entertain their guests, and while sex was often incidental, it was not always a foregone conclusion that at the end of the night a *tawaif* would choose a lucky suitor to take to as her lover.

   High-class or the most popular *tawaifs* could often pick and choose between the best of their suitors.

Section 3 : Folk Songs

Bhangra Songs

The songs which accompany the dance are small couplets in Punjabi language called*bolis*. They can relate to a wide range of subjects from harvest celebration, love, patriotism or current social issues. Many a time they are made up on the spot. The words *"Harippa!"* may be said out to start the Bhangra. At the end of each verse a chorus of *"Balley, Balley, Balley!!!"*or "*Shava!, Shava!!*" or *"Hey! Hey!!"* is led by the leader and joined in by the others. These are sung out with a great deal of

exuberance and bring in much vigour to the participants as well as the audience.

In Punjabi folk music, a smaller version of the *dhol* – the *dholki*, is also used to provide the main beat. Currently the use of the *dhol* with and without the *dholki* is more prevalent. Additional percussion, including *tabla* is also sometimes used to accompany the *dhol* and *dholki*. Although a large number of songs as *Bolis* exist, some of these *bolis* and songs are given in Annexure 2.

Wedding songs

In Punjabi weddings there are more festivities in the bride's house rather than in the bridegroom's house. In Punjab these start with *mehndi* where the palms are decorated with *mehndi* – a paste made from the powdered leaves of henna.

These days, at times, this takes form of a ritual where the bride and her friends participate in getting their hands and arms decorated either by friends or in some cases by professional artistes who apply this paste in decorative floral motifs.

An evening is devoted to *sangeet* by girls to the beat of the *dholak* and tick-tock produced by a coin struck on an empty *gharaa* (pitcher). In these songs there is more emotion than poetry and they are entirely feminine creations addressed to their lovers. Though this *sangeet* is mainly a ladies' affair, men at times are allowed on sufferance to sit around and listen.

An all-time favourite is:

Soohey vey cheeray valia
main kahnee aan
kar chhatri di chhan
main chhawen bahinian aan
Kikaran lai bahar
Veley mitran de.....

My love in a red turban, listen to what I say:
I tell you open up your umbrella
(We) Will sit under its shade
The *keekar* tree is in bloom
Friends gathered under a bower ..... and so on.

Most songs use archaic words like *mahia* or *dhola* for lover.

After the wedding rites and rituals are over, the last rite is a tearful affair of the bride taking leave of her family – the doli. In the earlier days this involved getting into a *palki* (palanquin) to be carried off to her new home. This departure is sung with songs of *vidai* or *doli* which are soulful and sad. These days this departure is usually in a car or a carriage decorated with flowers.

Love Lyrics and Songs

These are the most entertaining of all Punjabi folklore. These songs express great emotion, an ecstasy of union as also the pangs of separation. These are generally related to famous love legends like Heer Ranjha, Sohni Mahiwal, Sassi, Pannu, Mirza Sahiban. Other songs in this category are *Mahiya*, *Tappe*, *Boliyan*, *Jindya*, *Dhola*, *Kafiyan* and so on. The most popular forms are *Mahiya, Dhola* and *Bolian.*

Heer Ranjha, Sassi, Punnu, Mirza Sahiban, and Sohni Mahiwal are particularly popular as legends of romance. They are composed as poems and are rendered by the bards and minstrels each in its own typical strain. Mirza Sahiban is normally sung in long wistful notes [1]. The singer generally puts one hand on his ear, and makes gestures with the other while he sings. This is one of the many styles of rendition.

Mahiya, originally prevalent in the Pothohar area (now in Pakistan), is also a popular song form. A triplet of *Mahiya* is called *Tappa* because it throbs with the heart-beat of the singers. *Tappas* and *Mahiyas* are very popular forms of songs sung by women at joyous occasions like wedding *sangeets* [2]

The word *Mahiya* originates from the word Mahi, meaning the lover, because of the legendary lover Ranjha who was called *Mahi* (tender of buffaloes). *Mahiya* in substance is that form of folk verse in which the lover is addressed in the most touching expressions of love.

Mahiya comprising triplets has its own special structure. The first line contains a pen-picture, a description or an illustration, but sometimes it has no special meaning or relevance, since it is there only to maintain the rhyming pattern. The real substance is contained in the second and third lines. These two lines are very expressive and overflow with the most deeply felt longings of the people. Because they are deeply-felt emotions put into words, they are very effective. Every *tappa* is an entity in itself. Here is an example:

Do kapre sile hoe ne,
Bahron bhaven rusdhe an,
vichon dil tan mile hoe ne.

Two pieces of cloth are stitched into one,
Though we sulk and fume without,
Within we two are one.

Baagey vich aaya karo
jado chand chup jaave
tusi mukhda dikhaya karo

Come into the garden my Love,
When the moon is gone,
Come and show your face

Mala vich phul tangeya
umraan lang chali aan
par joban nahin langeya

A flower is knit into the necklace
Ages have gone by
But not the beauty of your youth

There are of course some teasers which are equally rich in content but at times bawdy in character. A very popular teaser about a randy old man (Baba) begins with a meaningless jingle:

Toomba Vajdai na
Taar Binaa
Rahndi na
Yaar binaa

Without a string no lute can play
Without her lover she will not live a day

Dhola, another popular form of folk music, is highly lyrical and sentimental in character, love and beauty being its chief contents. *Dhola* has a variety of forms. Those prevalent in Pothohar are quite different from those popular with the tribes of Sandalbar:

Dhola ve dhola hai dhola, hai dhola
Aja doven nachiye, hai dhola
Rut mastani, hai dhola.
Badi divani, hai dhola.

The Pothohari *Dhola* is condensed in form. Each stanza consists of five lines which can be further sub-divided into two parts of three and two lines, respectively. The first two lines of the first part rhyme with each other, while the third one is left loose. The second part, which is a couplet, intensifies and polishes up the meaning of the first three lines. These couplets, though sung in parts are a complete whole and self-contained.

The singers of *Dhola* use this couplet even independently. The rhythm keeps changing according to the variety of emotions portrayed. Singers themselves are the folk poets of these songs and keep on composing them as they sing. When they sing with a hand on the ear in a long lifting refrain, there is such depth of feeling in the voice that it sounds like the moan of a love-sick soul or the heart-rending song of a damsel torn apart from her lover.

Boli or Boliyan is also another popular form of folk music prevalent in the Indian part of Punjab. It generally consists of one line; a kind of couplet and is a miniature form of folk-song, in vogue. Bolis are also composed impromptu and are very entertaining. They have the brevity of a proverb, the appeal of *Mahiya* and a melody of its own. It expresses a variety of emotions. In form, a Boli may, however, vary from one line to four, five or even more lines.

The two popular folk dances of the Punjab, *Bhangra* and *Giddha* are danced to the accompaniment of this form of folk songs.

Some other popular folk songs are given in Annexure 2.

Songs of the Kangra Region

In Kangra, a favourite song genre among older women singers is *pakharu*, which describes the travails of married life. The separation of husband and wife is a recurrent theme in these songs. Other songs like *barsaat* (monsoon songs) and *holru* (basket maker's ballads) are also popular.

Pakharu is by definition a type peculiar to upper caste women: Brahmans, Rajputs, and Mahajans or Suds. In these castes, women were traditionally restricted through practices of gender segregation and veiling. These castes mostly forbade women's participation in agriculture. Over a period of time intercaste relations have pushed some women of these castes into agriculture; upper caste women are generally from backgrounds in which women have leisure to gather together and sing.

Pakharu are sung indoors or in enclosed courtyards apart from men, thus mirroring the conditions of gender segregation among high castes.

Barsaat, or monsoon songs are on the other hand sung by women of lower castes, and of low-ranking high-castes (for example, some Rajputs) engaged in agricultural work. Barsaat are typically sung while working in groups, knee-deep in cold water, to transplant rice shoots. These are also sung playing upon themes of marital difficulties and for absent husbands.

Holru ballads are performed by members of the basket maker castes visiting the courtyards of upper caste patrons in the spring month of Chaitra. *Holru* singers come in threes: two women and one man, who also serves as a drummer. It is thought that by singing about this inauspicious month, citing its name in their songs, the basket makers are removing the month's inauspiciousness from upper castes.

Like *pakharu* and *barsat*, *holru* also tell tales of women's suffering. Because of the public performance of these songs, women from castes other than basket makers also sometimes participate in these songs.

These songs are in Pahari or Kangri, which are the local dialects. Kangra's local dialect, *Kangri boli* which is a dialect of Dogri was considered to have an identity akin to the hill-folk as opposed to people of the plains. The linguistic mixture in women's songs reflects much of this history, with the local dialect mingling freely with Punjabi, Hindi, Urdu, and even smatterings of English words. For some of these songs see Annexure 2.

Sindhi Songs

Punjabis of Pakistan who live in the Southern districts of the province – the erstwhile Bahawalpur State, the Rohri Sukker areas South of Multan speak Sikkri or Sindhi.

Most of the songs given above are common in Punjabi but Sindh, which is now in Pakistan, does owe a large contribution to the repertoire of Punjabi folk songs. Some of the favourite ones are *Hey Jamalo* and *Jhoolan Lala*. Details of these are given in Annexure 2.

Influences of Modern Movies on the Song Culture in Punjab

With the popularity of Bollywood and Lollywood (movie-land in Lahore), an incursion into the folk songs has been made in both the Punjabs across the border. Some of the popular ones are *No 1 Punjabi* and *Chitthi Ayi hai*. Details of these songs are given in Annexure 2. In addition to these, there are many others as well.

End Notes:

1. The tune is known as *sadd* (call). It is a sad mournful tune.
2. It is a singing session preceding a wedding. It is generally confined to ladies of the family and friends.

References:

http://www.comeconnect.com/entertainment/music2.htm
Extracts from:
http://www.baisakhifestival.com/baisakhi-songs.html
http://www.comeconnect.com/entertainment/music2.htm

Chapter Five

LEGENDS OF ROMANCE AND BRAVERY

Ishk litare admi, baraf litare rukh,
Nind na awandi chor nun,
Ashak na lage bhukh.
Sahiban Mirze di dosti jag na rahni luk,
Le chal Danabad nun jan lukave much.
Jand de heth Jatta so reha, uth sust sambhal.

—Mirza Sahiban

Love distresses mankind, as snow loads the trees,
No sleep knows the thief, and no hunger the Lover,
(Said Sahiban): "The love tales of Mirza and Sahiban,
are not hidden in the world,
Take me to Danabad, this life irks me,
Arise, O Jatt! Sleeping under the acacia tree, and be on thy guard"

Old wives' tales are but memories of the recitations of bards according to the well known anthropologist Richard Temple; and in areas where the bardic element has died out, they contain in a form of a simple narrative sung by minstrels suited to rustic ears [1].

This tradition of wandering minstrels and *mirassis* [2] singing ballads and bardic poems narrating legends of romance and bravery had already started to die down in the 20th century. In the present century it is being replaced by popular music churned

out by Bollywood in Indian Punjab and is supplemented by songs both from Bollywood as well as Lollywood (the common name given to films produced in Pakistan's film studios in Lahore). The Punjabi Diaspora lap up this modern version of folk music replacing it with the traditional bardic style of songs sung by the village minstrels.

There are a very large number of poems and legends expressed in songs that exist forming a part of the rich heritage of Punjab. Out of the vast treasure that exists, only a few of the more popular ones have been selected and are included in this chapter.

Punjab has always combated invaders. Therefore the truth of life became a reality to them. All this inculcated in the lovers of Punjab not only an appreciation and larger sense of beauty but also the courage to gift life. The action became multi-dimensional. While love gained the stature of worship of God on one hand, its other hand gave it the courage to defy religious constraints on the other.

For centuries the saga of the folk lovers which immortalises the memory of Heer-Ranjha, Sohni-Mahiwal, Mirza-Sahiban, Sassi-Punnun and others have been handed down from one generation to the next through the poems of bards and sung by *mirassis* and wandering minstrels. Their memories are still alive as they had died for love and not because their lovers had died for them at the altar of love. They rebelled against the conventional norms of society. These women who loved did not treasure their body or soul: they sacrificed everything for love. Though some of these legends have been written down, most of them are passed on from one generation to the next in the oral tradition.

The roots of this philosophy are embedded in the poetry of Waris Shah, who believed that the world existed on love. He says:

"Be thankful to God For making love
the root of the world
First he himself loved
Then he made the prophets His beloved ones."

It is this belief which endowed the women of Punjab with a romantic soul and filled it with the conviction of truth and gave them the courage to speak up. Therefore we do not come across romantic tales which portrays a woman pining to death or quietly nursing her love within her bosom. In all the love legends the women are extroverts and have an energetic, positive and enthusiastic nature.

Although there are many legends of bravery of the people, two have been selected as they stand out from others and also have a social impact. These include the Legend of Sundari which has been based on a novel written by the renowned Sikh scholar Bhai Vir Singh. The other legend in this category is the Legend of Dulla Bhatti.

A few of these popular legends of Romance, devotion and Bravery are outlined here in the following sections:

Legends of Romance and Devotion

Section 1 – Heer-Ranjha
Section 2 – Mirza-Sahiban
Section 3 – Sohni-Mahiwal
Section 4 – Sassi-Punnun
Section 5 – Sakhi-Sarwar
Section 6 – Puran Bhagat

Legends of Bravery

Section 7 – Dulla Bhatti
Section 8 – Sundari

Section 1 : The Legend of Heer-Ranjha

"Waris Shah Naa adataan jaandiyan ne,
Bhavein katiye pora pora jī"
O Waris Shah A man never abandons his habits,
even if he is cut to pieces
Waris Shah's Heer-Ranjha

The immortal love legend Heer-Ranjha has enthralled and fascinated generations of listeners and readers in Punjab, particularly in the past i.e. the generations prior to the Partition which separated Pakistan from India in 1947.

This romantic epic Heer-Ranjha by the Punjabi poet Waris Shah is perhaps the most popular folk tale in Punjab. Written sometime in the latter half of the 18 th century, this long poem consists of over 600 stanzas each of quatrains, sestets, octets and even of 10 to 12 lines set in rhyme. This, the most popular of all Punjabi folk

poems, is recited in single verses in the countryside by bards and older generation of people. The popularity of this legend is perhaps more visible in Pakistan than it is in the villages of India. Folks listen to it, mesmerised both by the melody and its contents. Older people would often quote a line or two from Waris Shah's Heer as words of wisdom in their conversations. It is quoted by the rural folks more often than in any other traditional book of wisdom. Part fiction and part truth, it continues to have a powerful hold on the imagination of rural folks who want to believe it to be true. Although many versions of the legend exist, the most popular version is that written by Waris Shah.

Waris Shah's Heer-Ranjha is not only a great literary achievement but also a spiritual testament. The story of Heer and Ranjha had already become a great love-legend in a tradition of high romance and had been written by his predecessors like Damodar and Mukbal. Versions of it have been made into commercial movies in India as well as in Pakistan.

Waris was born around 1720-30 in a Sayyad family in the village of Jandiala Sher Khan in the district of Sheikhupura, now in Pakistan. His father, Gulshar Shah enjoyed great respect and prestige in the village. His parents died in his early years. A disciple of Pir Makhdum of Kasur, he received his education at his shrine. Waris was a contemporary of the also famous poet Bulleh Shah. They studied at the same *madrassa* (school attached to a Muslim mosque). Though Waris Shah was a spiritual man, well versed in Islamic theology, he was more of a mystic than a *maulvi* (a Muslim cleric). In fact, going through his Heer one cannot help but wonder if Waris Shah were alive today would he be able to, or allowed to write a daring epic like Heer?

It is said when Waris Shah completed Heer he showed it to his teacher. The latter was rather disappointed to see his talented student; instead of writing something on *fiqh* or *shariah* (the Muslim Codes and Laws), he had chosen to write a love story. Waris Shah then opened the book and started reciting his poem on Heer. As the teacher listened, the meaning and sentiments behind the words of poetry gradually sank in. He was so touched by the language, the poetry, the powerful imagery, the intensity of emotions, and the melody that he is reported to have said, *"Wah! Waris Shah, tun tey moti munj wich pauro ditey ney"* ("Bravo! Waris, you have strung together precious pearls in a twine of a coarse string of hemp").

His writing shows the wide extent of his knowledge as he often chooses astonishingly authentic details and knowledge of astronomy, medicine, social rites rituals and other social practices and range of emotions.

The invocation starts with:

Awal-akhir naun Allah da lena:
duja dos Muhammad Miran:
tija naun mat pita da lena,
unha da chunga dudh sariran:
Chautha naun an pani da lena,
jis khave man banhe dhiran:
Panjman naun Dharti Mata da lena,
jis par kadam takiman:
Chhewan naun Khwaja Pir da lena,
Jhul pilave thande niran:
Satwan naun Guru Gorakhnath de lena,
patal puje bhojan:
Athwan naun lalanwale da lena,
ande bande de tabaq janjiran

Firstly, I take the name of God,

Secondly, of the Great Muhammad, the friend (of God):

Thirdly, I take the name of father and mother, on whose milk my body throve:

Fourthly, I take the name of bread and water, from eating which my heart is gladdened:

Fifthly, I take the name of Mother Earth, on whom I place my feet:

Sixthly, I take the name of Khwaja (Khizr), the Saint, that gives me cold water to drink:

Seventhly, I take the name of Guru Gorakh (Nath), whom I worship with a platter of milk and rice.

Eighthly, I take the name of Lalanwala [3], that breaketh the bonds and chains of the captives [4].

The Legend

The events of the story occurred sometime in the middle of the 15th century. Deedho Ranjha was the son of a *zamindar* (a local landlord) in Takht Hazara, a town in district Sargodha (Pakistan). He was the youngest of eight sons, and his father's favourite. While others went about their daily chores, Deedho (Ranjha) whiled away his time playing the flute that he loved so much. He grew long hair, longer than men usually wore those days and was a very handsome young lad.

On his father's death, his brothers quarrelled over the land owned by the father. They gave themselves the best portions of the land and gave to Ranjha the leftover parcels of the land which were barren. Disappointed, and in anger, Ranjha left home in protest. He headed southwards along the River Chenab until he reached a place somewhere near the present day Jhang. This was the land of the Sayyal tribe. There he stayed in a mosque.

An incident that stands out during this part of the story, which has been described in great detail by Waris Shah, is when Ranjha stayed in the village mosque for the night. In the quiet of the night, tired and distressed that he was, Ranjha started to play his flute. The village folks, when they heard the touching notes were attracted to the mosque. The *maulvi* of the village also turned up, not to listen to the flute, but to scold Ranjha for desecrating the mosque. The *maulvi* denounced Ranjha for playing the flute in the mosque and also for his long-haired looks, and told him to leave the mosque. Undaunted Ranjha replied:

"You and your kind, with your beards,
try to pretend to be saints, but your actions are those of the devil.
You do evil deeds inside the mosques and
then mount the *mimbar* (rostrum/ high altar) and quote scriptures to others …".

The *maulvi* continued to denounce Ranjha but let him stay on in the mosque. The village folks however did not seem to share the *maulvi's* enthusiasm in denouncing Ranjha. They simply watched the scene as silent spectators. Ranjha spent the night in the mosque and left early next morning. After a few days he landed up in Jhang.

This was the territory of the Sayyal tribe. Chuchak Sayyal, the wealthy chief of the Sayyals of Jhang had a very beautiful and a headstrong daughter named Heer. Waris Shah describes her beauty and physical attributes literally from tip to toe, with

the usual poetical exaggeration. Some of the analogies and metaphors he uses may sound a bit unfamiliar and even strange to the present day readers. For example, Waris Shah says:

"Can any poet sufficiently praise Heer's beauty?
Her face shines like the full moon.
Her eyes are like the *nargis* (narcissus) flower.
Her eyebrows are like a bow.
The *kajal* (kohl) in the corner of her eyes suggests as if
the armies of Punjab have invaded Hind (India).
Her lips are like red rubies. Her chin is like
a selected apple from the King's orchard.
Her nose is like the pointed end of the sword of Hussain (!).
Her teeth are like the white petals of *champa* (jasmine) flower and
sparkle like pearls.
She is tall and straight like a cypress in the garden of Paradise.
Her neck is like that of a *koonj* (the bird crane).
Her hands are as smooth and soft as a chinar (maple)leaf and
her fingers like *lobiay di phallian* (pods of kidney-beans, which are longer
than most other pods).
In short, her features are like a beautiful calligraphic book."

On meeting Ranjha, Heer is enchanted by his handsome and charming looks as well as by the melodious notes played by him on his flute. It was a 'Love at first sight'. She persuaded her parents to hire Ranjha as a cowherd for their cattle. To claim nearness to her lover, Heer offered him a job to take care of their cattle. She promised to sacrifice everything for love and even to lay down her life.

Ranjha was hired, and thus started the legendary romance between them. This romance which lasted four years, has been recalled, recited and sung for over two and a half centuries.

The two lovers often met in the forest and along the river (known as *bela* in Punjabi) where Ranjha took the cattle of the Sayyals grazing. While the cattle grazed, Ranjha played the flute; and enchanted by his melodies Heer listened.

Time passed by in this bliss – days turned into months and months into years for

the two lovers. Waris says:

Ranjha Ranjha kar di ninh maen
ape Ranjha hui
Ranjha main no har koi akho
Heer na akho koi
Rhyming Ranjha Ranjha in my mind,
I myself have become Ranjha
One and All – call me Ranjha
Do not call me Heer.

In the meanwhile, *Chacha Kaido*, Heer's uncle became suspicious and started spying on Heer. He reported her meetings with Ranjha to Heer's parents who admonished her and warned her to desist from going any further with the romance. Undeterred, Heer continued to meet her lover. Encouraged and prompted by Chacha Kaido, the parents called in the Qazi (Muslim priest who decides disputes between people in accordance with the tenets of *Sharia* and also solemnises marriages) to counsel her.

The Qazi counseled Heer and advised her to the effect that good girls, when they come out of their home, keep their gaze lowered; that they always keep their families' honour uppermost; that they should spend their time in *tiranjans* (places where village women gather to spin yarn on *charkha* (spinning wheel) and gossip. He also reminded her that being from a higher caste and a renowned family, it would be unbecoming of her to mingle with family servants like Ranjha. Unconvinced, Heer tells the Qazi:

"You cannot wean away an addict from the drug.
It is not possible for me to walk away from Ranjha.
If it is our destiny to be together then who,
None other than God, can change it"

And then she adds rather philosophically:
"True love is like a mark
that a hot iron burns on to the skin; or
like a spot on a mango fruit.
It never goes away."

Heer's uncle, Kaido arranged her marriage with Saido Khairra from village Rangpur (Muzaffargarrh district). The Qazi was asked to perform the *Nikah* (marriage vows of Muslims). In accordance with the code of Muslim Law the Qazi first asked the bridegroom if he would accept Heer as his wife, which, of course, the bridegroom readily agreed.

When the Qazi asked Heer the same question, she answered in a loud "No". The Qazi insisted on an affirmative answer. Heer replied:

"My *nikah* was already made
with Ranjha in heavens
by no less a person than the Prophet himself,
and was blessed by God and witnessed by
the four angels, Jibraeel, Mikael, Izarael and Israfeel.

How can you dissolve my first *nikah* and marry me
a second time to a stranger?
How is that permissible?"

Dumbfounded and angry, the Qazi tells Heer to quieten down or shut up and threatened to have her punished with lashes with the whip of *Sharia.* Unconcerned about her protestation, the Qazi proceeded to solemnise Heer's marriage with Saida Khairra.

After the ceremony Heer, in tears, is bundled off to Rangpur amidst great pomp and celebrations.

Ranjha, alone and heartbroken, takes to the jungle and joins a group of jogis (wandering yogis). Dressed like a *jogi*, body rubbed with ash rubbed, wearing large earrings and carrying a begging bowl, wanders from house to house and village to village seeking alms and also trying to locate Heer. Meanwhile, Heer pining for Ranjha, languishes in Rangpur. Waris Shah describes in detail the heartache and anguish suffered by the two separated lovers.

The well known modern Punjabi poetess and novelist Amrita Pritam refers to this pain and anguish, though in a different context, in her memorable poem, when she addresses Waris Shah in these words:

Ik roi si dhee Punjab di,
Toon likh likh maare vaen
Aj lakkhan dheeyan rondiyan,
Tainu Waris Shah noon kehn [5]

When one daughter of the Punjab wept
You penned a thousand dirges of lament
Today a hundred thousand cry out to you
To make another statement

Left heartbroken, Ranjha was disheartened and dismayed. He left the village and wandered in the wilderness and seclusion seeking peace. His wanderings ended when he met a *Jogi* (a wandering fakir) and entered his shrine at Gorakh's Tilla (shrine) and himself became a *Jogi*. He then wandered around reciting the name of the Lord *'Allakh Naranjjan'* and continued his search for Heer.

His travels and wanderings brought him to Heer's new village where he was reunited with her. They absconded with the help of Saida Khera's sister Sehti, who was in love with Murad Baluch. On a complaint, the local Chief's police arrested them and threw Ranjha into the prison. The Chief ordered Heer to return to her home.

That night a fire broke out engulfing the town. It was said that this occurred because the Chief's action in arresting Ranjha and separating the two lovers and breaking their hearts was unjust. The following morning the Chief relented and freed Ranjha.

Heer and Ranjha returned to their village and Heer's parents agreed to her marrying Ranjha.

On the wedding day, Heer's jealous uncle, Kaido poisoned her so that the wedding would not take place. Hearing the news of her death Ranjha rushed to her help but alas! He was too late. Heer had died.

Broken- hearted and grieving Ranjha died on her grave in grief.

A few kilometers from Jhang are their green-domed graves – the graves of the two lovers. These graves are accessed by a few concrete steps and are guarded by an iron railing. On right side of the tomb's main entrance a limestone plaque reads,

"*Darbar Ashiq-e-Sadiq Mai Heer wa Mian Ranjha*"[6].
"The Court of true Lovers Heer and Ranjha".
An annual fair is held at this site.
Thus ends the Love legend of Heer-Ranjha.

End Notes:

1. The Legends of The Punjab- Capt RC Temple- Vol II- pp 507-508.
2. The *mirassis* are a community of professional singers in Punjab who also did other tasks, in addition to singing, for their *Jatt* (farmer) landlord. Being Muslims most of them migrated except a few who were given shelter in erstwhile State of Patiala. A small number of them still live under the patronage of their landlords in that district.
3. A title of the Punjabi legendary Sakhi Sarwar.
4. The extraordinary mixture of Hindu and Muslim beliefs in the verses of Waris Shah is characteristic of this poem. It is maintained throughout.
5. The translation of the lines from Amrita Pritam's poem is by Khushwant Singh. It however refers to the millions of daughters of Punjab who died during the Partition of Punjab in 1947.
6. *Ashiq-e-Sadiq* means True Lovers.

References:

1. The Legends of The Punjab- Capt RC Temple –Temple: Turner & Co. London 1884, reproduced by Language Department, Punjab, Patiala-1962
2. Heer Waris Shah text and translation in Urdu prose by Akram Sheikh; pp 624; published by Book Home, Book Street, 46. Mozong Road, Lahore.

Section 2: The Legend of Mirza Sahiban

Ghar Khiwe de Sahiban jammi Mangalwar:
Dom suheli gawande Khan Khiwe de bar.
Raj doain dittian sohane parwar,
Ral tadbiran bandian; chail hoi mutiar.
Sahiban nal suhelian kari ris kar.
Sahiban was born on a Tuesday [1],
in the house of the Chief of Khiwa,
And the singers sang songs of rejoicing at the gate of the Chief of Khiwa,
The kindred congratulated him with auspicious prayers,
And made presents; and as she became beautiful and buxom,
Her maidens emulated Sahiban [2].

Mirza Sahiban is another well-known love-lore of Punjab. Penned by the Punjabi *shair* (poet) Pillo is a treasure of Punjabi literature. A romantic tragedy it is based around the romance of Mirza son of Vanjal the Chief of Kharrals of Danabad on the banks of River Ravi and his cousin Sahiban the daughter of the Chief of Khiwa, a small town in the District of Jhang. The legend is centered around the area between the Rivers Ravi and Chenab in Punjab (now in Pakistan). The legend is about the love between cousins Mirza and Sahiban.

Sahiban's ravishing beauty is described by the poet Pillo Shah:

"As Sahiban stepped out with a *lungi* tied around her waist,
the nine angels died
on seeing her beauty and God started counting his last breath".

He goes on to say that Sahiban was so beautiful that when she went to the market to buy oil, the shopkeeper got so confused by her beauty that he could not hold the weights or adjust the scales, and instead of oil, he gave her honey. She attracted attention wherever she went.

When young, Mirza was sent to Khiwa for schooling. Sahiban happened to be studying at the same school. As children, they studied and played together. As they grew fond of each other, attachment blossomed into love. The awakening of love brought about a crisis in their lives; Sahiban had stopped coming to the school.

Mirza returned to Danabad, however they promised to remain faithful to each other and await the day they could be married.

The forced separation of Mirza and Sahiban failed to cool their love. As the years passed, Sahiban grew into a beautiful young woman, and Mirza became a handsome young man. Mirza pined for Sahiban, so his mother went to Khiwa to ask her cousin for the hand of Sahiban for her son. The chief's sister supported Mirza's proposal, but the chief bore a grudge against the Kharrals and so he refused. The crisis deepened when Sahiban was betrothed to Tahir Khan, a young man of the Chandar tribe.

Sahiban fretted and fumed at her forced betrothal but to no avail. Restrictions were placed on her movements, and she was told to banish all thought of Mirza from her mind. Her father hastened to set the date of her wedding.

Distraught, Sahiban wrote a letter to Mirza and through Karmu a Brahmin of the village sent the letter to Mirza at Danabad informing him about the impending wedding and implored him to come and take her away. She wrote "You must come and decorate Sahiban's hand with the marriage henna."

Says Sahiban to Karmu Brahmin:

"Kaji sada mar giya, sunni pie masit"
"Tun sun Karmu Bahmanan, kadhi na aiya kam,
Ghori diyan tere charhan nu, sane kathi lagam,
Hathon diyan churian, sona kardi dan:
Jhoti diyan dudh peen nun hal di zamin inam,
Jad lage jive Sahiban, rakhe tera ehsan.
Chauthe nun Chandar biyah le jange, phir ki karoga an?"

"My Qazi (teacher) is dead, the mosque (school) lies deserted"
"Hear O Karmu Brahman, thou hast not (yet) done me yet a service,
I will give thee a horse to ride with saddle and bridle:
I will give thee bracelets for thy wrists, and alms of gold:
A buffaloe for milk to drink, and a plough of land as a present.
As long as Sahiban lives she will remember her obligation to thee.
In four days will Chander come to marry me and then what will Mirza do?" [2]

On receiving her letter Mirza lost no time and told his parents that he was going to Khiwa to fetch Sahiban. Mirza's sister, who was to be married on the following day, insisted that Mirza stay back until after the wedding, but Mirza who feared losing Sahiban left after getting his father's blessing.

Spurring his horse, Mirza arrived in Khiwa unnoticed soon after sunset. He went to the house of his aunt Bibo, and took her into confidence. Bibo brought Sahiban to her house, where the lovers were reunited and made plans for their escape. That night the henna ceremony was performed. Sahiban's hands were dyed with henna, and the wedding was to take place the following morning. Sahiban did not resist having already made her secret plans for elopement. In the dead of night, Sahiban stealthily sneaked out of the house to meet her lover.

Mirza seated Sahiban on his horse and galloped away to Danabad. After a while

they decided to rest and stopped to rest. Mirza rested under a *kikar* (acacia) tree and soon fell asleep. Sahiban was too apprehensive and soon woke Mirza warning him that if her brothers caught up with them, they would kill them both. Mirza boasted that he was armed and his quiver was full of arrows. He boasted that as long as he could shoot, anyone who came near him would court death. Saying this he went back to sleep.

Sahiban was in a quandary fearing death to her brothers from Mirza's arrows she hid his quiver in the tree. In the morning Sahiban sighted her brothers who had pursued them through the night. She woke Mirza warning him that her brothers were near. Mirza saw his pursuers and reached for his bow but found his quiver of arrows missing.

Turning to Sahiban, Mirza said angrily, "You have played foul with me."

Sahiban retorted, "Fate has played foul with you. It overwhelmed you in the form of sleep, and thus precious time was lost."

A shower of arrows shot by Sahiban's brothers struck Mirza and felled him dead. Sahiban lamented and fell upon his body, heaping curses upon his murderers. In a fit of anger, her brother caught Sahiban by the throat and strangled her.

Thus ended the tragic romantic legend of Mirza Sahiban with the *shair* Pillo's Poet's message:

Chardey Mirze Khan nu,Jatt Vanjhal denda matt:
"Patt Rannan di dosti,khuri jinhan di mat,
Hanske lawandian jarian, roke dendian das,
Jis ghar lai dosti, mul na ghate lat,
Sathi hath na awanda danishmandan di pat",

Said Vanjhal (Mirza's father) to Mirza as he was going:
"Foresake the friendship of women (Evil is their love)
for their brain is in their heels; foolish are their ways,
Smiling they make love, and weeping they tell it abroad.
Never put thy foot in the house where thy love is,
the wisdom given by the wise when lost is never found again".

Sahiban ain na chadke,
sir na raho sadi pat,
Raja jhore raj nun, budh nun jhore chor,
Gori jhore rup nun, pairan jhore mor.
Bring Sahiban with you that our honour be not destroyed.
Rajas (Kings) weep over kingdoms (lost), thieves over ill success,
Women over beauty (lost), peacocks over feet (lost or injured)!.

Charde Mirza Khan nun man mat dendi khari:
"Sapan sheran di dosti, na kar ari".
Again did his mother give Mirza advice as he was going:
"Make not friends of serpents and lions, my beloved" [3].

End Notes:

1. Tuesday is considered an inauspicious day.
2. The Legends of The Punjab, Capt RC Temple, F.R.G.S. Vol III.
3. Ibid pp 1-10. Ibid -pp 4-14.

Section 3: The Legend of Sohni Mahiwal

Laila and Majnu are still remembered as legendary romantic figures as well known in Punjab as are William Shakespeare's Romeo and Juliet in the Western world. At about the same time that the legend of Heer Ranjha was penned by Waris Shah, this legend of Sohni Mahiwal captured the imagination of the Punjabi poet Fazal Shah who through his poetry immortalised it.

The Legend

At a period sometime during the late Mughal period, there lived in a village near the modern day town Gujarat on the banks of the River Chenab, Tulla the *kumhar* (potter). His daughter Sohni was like her name, a ravishing beauty. She helped Tulla in his trade by making floral designs on the *gharas, surahis* (water pitchers) and goblets. She turned these pitchers and goblets into pieces of art with her artistic floral designs as soon as they came off his wheel. They were in great demand because of their beautiful designs. Since Gujarat was on the caravan route between Western Asia

and Delhi, Tulla's *surahis* and *gharas* sold well.

Izzat Biag, a rich trader from Bukhara (in Uzbekistan) [1] chanced to see the beautiful Sohni on one of his business trips to Hindustan. Charmed by her beauty he made frequent trips to Gujarat to buy Tulla's *surahis*. He would empty his pockets of gold *mohars* and buy the pitchers in order to get a glimpse of Sohni. Sohni too was charmed by this rich trader and soon lost her heart to Izzat Baig. These floral designs soon took the shapes of buildings, forts and castles on earthenware she was making as she was lost in dreams of her love.

Izzat Baig kept on buying her wares and soon ran out of money. He sent off his companions back to Bukhara. Having lost all his money he took on a job as a servant and soon moved on to Tulla, the potter's house to be near to his lady love. He took on the duties of tending Tulla's cattle (buffaloes) and taking them out to graze. Very soon he came to be known as *Majh wala* (herdsman looking after buffaloes) and this corrupted into Mahiwal. Soon this became popular and everyone started calling him Mahiwal.

Rumours about their secret meetings started to float and the women of the village began to gossip about their liaison. In order to avoid a scandal Sohni's parents decided to marry off Sohni to another potter. The marriage was arranged at short notice and soon one day the *baraat* (bridal party) arrived for the wedding. Sohni was distraught and helpless. Her parents sent her off in the *doli* (palanquin) after the wedding but this did not end her love for Mahiwal.

Izzat Baig renounced the world and started living like a *fakir* (hermit) in a small hut across the river. For Izzat Baig Sohni's memory continued to haunt him – her land was like a *dargah* (shrine) for him. He had forgotten his own land and people.

Sohni continued to pine for Mahiwal. Taking refuge in the darkness of the night, she would come to the riverside whenever she could, and cross the river to meet her forlorn lover Izzat Baig. He would regularly roast a fish and keep it for her to eat.

Once when the river was high due to floods, he was not able to catch his daily fish for Sohni. It is said that he cut a piece of his thigh and roasted it in place of the fish that Sohni would feed on. Seeing the bandage on his thigh, Sohni opened it, and seeing the wound she realised what Mahiwal had done! She cried out in distress.

Sohni knew no swimming but would cross the river using a *ghara* (an earthen pitcher) as a float. From the following day, Sohni would cross the river daily to meet

Mahiwal in order to tend his wounds. Soon rumours of their secret romantic meetings started to float. Her sister-in-law also heard these rumours and wanted to confirm them. So one night she followed Sohni and discovered the secret hiding place of her pitcher among the bushes.

The following day Sohni's sister-in-law removed the hard baked pitcher and replaced it with an unbaked one in the hope that the unbaked pot would dissolve and drown her thus ending Sohni's secret rendezvous with her lover. That night when Sohni tried to cross the river with the help of the pitcher, it dissolved in the water and Sohni was drowned.

Seeing Sohni in distress, Mahiwal who was waiting and on the lookout for her saw and jumped into the river but could not save his beloved from drowning. According to the legend the bodies of both Sohni and Mahiwal were recovered from river Indus near Shahdapur and are buried there together.

Sohni's courage and persistent pursuit of her love is applauded by the women of Punjab and is now remembered in songs to commemorate this undying love. Sohni was drowned, but her soul still swims on…

The Tomb of the two lovers is located in Shahdapur City Sindh, which is 75 km from Hyderabad (in Pakistan).

An Indian movie 'Sohni Mahiwal' based on this legend was produced in Bollywood in 1984. A lyric from this legend which has been made into a song has become a popular hit:

Aithon udd jaa bholia panchhia way
toon apni jaan bacha
Aithay hasday phull gulab day
veri suknay dainday paa

Aithay dub dub moian Sohnian
aithay lahu bharay darya
Aithay ghar ghar phaiyaan gadian
beeba chhurian haith nan aa

Fly away innocent bird;
save your life

Here the blooming roses
Wither away and are spread to wither away in the sun

Here Sohnis' are destined to drown and
rivers are full of blood
There are gallows in every house;
Young Lassie, and save yourself from knives of murderers.

End Note:

1. Bukhara was also known as Bokhara in the 19 th and 20 th centuries. It was the capital of the district of its name in Uzbekistan in Central Asia. One of the main centres of Persian civilisation from its early days in 6th century BC, its architecture and archaeological sites form one of the pillars of the Central Asian history and art. The region of Bukhara was for a long period a part of the Persian Empire.

Section 4: The Legend of Sassi Punnun

Akhe os fakir Punnun nun, khol hakikat sari:
"Ahi nal pari di surat, garmi mar uteri:
Japdi Punnun da ahi, dard ishk di mari,
(Hasham) nam makan na janan, ahi kaun vichari."

Said the fakir to Punnun saying all he knew:
Beautiful was she as a fairy, and borne down by the heat:
Calling out Punnun's name was she, stricken with love.
I knew not her name, nor home, nor who was she"[1]

This is one of the seven great romantic tales of Sindh (now in Pakistan); the others being Umar Marvi, Momal Rano and Sohni Mahiwal, Laila Chanesar, Sorath Rai Diyach, Noori Jam Tamachi commonly known as Seven Queens of Shah Abdul Latif Bhittai.

Sassi Punnun was first written by the Sindhi and Sufi poet, Shah Abdul Latif Bhittai in (1689-1752) and later by Hasham Shah (1735-1843), a Punjabi writer and Sufi poet, best known for his story *Sassi Punnun* (or Sassi Panhu). Hasham's family came out from Holy Mecca in Saudi Arabia. When they arrived in Punjab, they started to live in Jagdev Kalan, the biggest village of Tehsil Ajnala, Amritsar district.

Hasham Shah was born in Jagdev Kalan in 1735 and he lived in that village his entire life. He wrote three stories "Kissa Kaw" named *Sassi Punnu*, *Sohni Mahiwal*, and *Shirin Farhad*. This legend is based on Hashim Shah's poetry.

The Legend

Sassi was the daughter of King Adam Khan of Bhambour a small state in Sindh (in Pakistan). At her birth the astrologers had predicted that she was a curse for the royal family's prestige. The king ordered that the child be put in a wooden chest with a *taweez* tied on her neck and thrown into the river Chenab [2].

Hasham the poet says thus:

Orak kauf utar Najamt, bat kahi man bhani,
Kamal ishk Sassi nun hosi, jad hogi jawan siyani,
Mast hosh thalan vichh marsi, dard
farak na jani,
(Hasham) dag lagawegi kul nun,
jag wich hoigi kahani" [3].

At last the astrologer overcame his fear and spoke what was in his heart.

"Sassi will be perfect in love, when she grows up.

Wild (with love) she will die in the deserts and know not know the fear of separation (from her lover).

Says Hashim–She will cast a stain on her family;
and her story will be known in the world".

The chest was seen floating by Atta the *dhobi* (washer man) of Bamboon village. He took the child home believing it to be a blessing from God and adopted her as his own child. Many, many years passed by and the king who did not have another child, decided to get married again. When he heard that the daughter of Atta, the washer man, was as beautiful as the angels, the king summoned her to the palace.

Sassi was still wearing the *tawiz* which the queen mother had put around her neck when she was taken away to be drowned. On seeing the *tawiz* the King immediately recognised his daughter. The pent-up sufferings of the parents flowed into tears. They wanted their lost child to return to the palace and bring joy and brightness to their

lives, but Sassi refused and preferred to live in the house where she had grown up. She refused to leave Atta, the man who had adopted her.

Sassi did not go to the palace but the king presented her with many gifts, lands and gardens where she could grow up without any wants. Sassi had whatever she needed and more but she thirsted for knowledge and art.

In her quest for knowledge and art she learnt of a trader from Ghazni in Afghanistan, who had a beautiful garden the inner portion of which had a monument with exquisite paintings. When Sassi visited the place to offer her tributes and admire the rich art, she instantly fell in love with a painting, which was a masterpiece – a heavenly creation. She discovered this was the portrait of Prince Pannun, son of King Ali Hoot, the ruler of Kicham in Baluchistan.

Sassi became desperate to meet Punnun, so she issued an order that any trader coming from Kicham town should be presented before her. There was a flutter within the business community as this news spread. In his state, Pannun heard of Sassi's quest and her search for him. Pannun disguised himself as a merchant and carrying a bagful of different perfumes came to meet Sassi. The moment Sassi saw him she couldn't help saying, "Praise be to God! I have found Him". They decided to get married.

Punnun's Baluchi brothers who were jealous of him had followed him. On reaching Bhambour they saw the marriage celebrations of Sassi and Pannun in full swing. They were further enraged at Pannun's new-found love and developed an animosity for Sassi. They could not bear the rejoicing.

That night the brothers pretended to enjoy and participate in the marriage celebrations and drugged Punnun; and when he lost consciousness the brothers carried him away on a camel's back and returned towards their home town.

The next morning when Sassi realised that she had lost Pannun she became forlorn and saddened with the grief of separation from her lover and knowing not what she was doing, started to run barefoot towards the city of Kicham.

In order to reach the city she had to cross miles of desert land and the journey was full of dangers and hazards. Punnun's name was on Sassi's lips throughout the journey shouting "Punnun, Punnun". She was thirsty and her lips were parched. She saw a shepherd coming out of a hut and asked for water to drink.

Seeing her incredible beauty, he tried to force himself on Sassi. Sassi ran away

and prayed to God to hide her and then God listened to her as she entered the mountains. Her end was similar to the end of legendary Kaknoos bird. It is said that when this bird sings, fire leaps out from its wings and it is reduced to ashes in its own flames. Similarly Punnu's name was the death song for Sassi who repeated it like a song and flames of fire leapt up and she was also reduced to ashes.

When Pannun woke up he was himself in Makran he could not stop himself from running back to Bhambhor. On the way he called out "Sassi, Sassi!" to which the shepherd responded. The shepherd narrated to Pannun the episode of his meeting with Sassi. Pannun then repeated Sassi's prayer and died and he too lies buried in mountains like Sassi.

It is said that the graves still exist in those mountains of Balochistan bordering Sindh in Pakistan.

End Notes:

1. The Legends of The Punjab- Captain RC Temple – Turner & Co. London 1884, reproduced by Language Department, Punjab, Patiala-1962 pp 29-30....
2. *Tawiz* – a talisman or a charm carried by Muslims. It is generally made of white metal or silver in the shape of a casket or a book enclosing a prayer or verses of the Quran written on a piece of paper or other material. It is occasionally worn as an amulet around the neck with a black thread.
3. Ibid pp 30-33.

Section 5: The Legend of Sakhi Sarwar

The legend of Sakhi Sarwar the saintly Sufi fakir, is another *kissa* (legendary tale) which is popular and is sung by the minstrels in Punjab. The *kissas* are mostly about the miracles that Sakhi Sarwar performed. Sayyid Ahmad Sakhi Sarwar Sultan Lakhdata, usually known as Sarwar or Sakhi Sarwar, was the most popular Saint of the Punjab of his times.

Sakhi Sarwar belonged to the class of ascetics who came over and settled in the neighbourhood of Multan in the 11th and 12th century. Sakhi Sarwar himself, probably lived sometimes around 12th Century. According to Temple [1] he died some time in 1174. His tomb in Dera Ghazi Khan in Pakistan is revered by people of all faiths. His followers in and around Multan were known as Sultanis. They included Hindus and Muslims and later Sikhs living in the area [2].

One of the legends relates to Sakhi Sarwar and Jati [3]. When Jati was about to die, he called his son Pheru to him and counselled him. Cautioning him he said to him "My son, you were born solely through the favour of Sakhi Sarwar, therefore it is incumbent on you to ever worship at his shrine".

Pheru in obedience to his father's dying wishes, visited and regularly worshipped at Sakhi Sarwar's shrine. Over a period of time, even though he became he became very poor, he did not give up worshipping at Sakhi Sarwar's *dargah* (shrine).

Legend has it that one day he said to himself that "if Sakhi Sarwar were to give him the government of Eminabad I will build him a splendid shrine". His prayers were heard and Bhairon the Hindu God, was ordered to frighten the King into granting Pheru's wishes. Accordingly on Bhairon's threats the King granted Pheru's wishes and appointed Pheru, the Brahmin as Governor of Eminabad.

A horseman was sent to Pheru with the suitable robes and the King's orders for his appointment but since Pheru was under heavy debt he mistook this horseman to be the debt collector and hid himself to evade him. Later he relented and gave himself up to the horseman and was greatly surprised and astonished when the King's messenger, according to the King's orders respectfully bathed him and dressed him up and delivered to him the King's *parwana* (Letters Patent) appointing him the Governor of Eminabad After this the horseman departed. Says poet:

Jo kuch Pheru lor da,
Lakh millia mulk karor da,
Patta rayiyat Pargana:
Mur ghare salaam karaie.

Ghore charh ke chalda,
Pheru ja Kachewri malda.
Qabu pawe hukam da,
Phir iski mat dahaie.

Hakim nal chabutre
Pheru ja baheke majlis laie.
Lashkar katak barami,
Naqqare nal nishani.

Whatsoever Pheru desired
He obtained, a land of boundless wealth,
Title – deeds, tenants and lands:
Going home he gave thanks (to Sarwar).
Riding on his horse
Pheru went frequently to Court.
Taking opportunity of power
He made everyone of his faith.
With nobles in his palace,
Pheru sat and held his Court.
Splendid was his cavalcade and retinue
With drums and standards.

Sakhi Sarwar was a Muslim and Pheru a Brahmin (Hindu). The forcible conversions of people from Hindu faith displeased not only the people of Eminabad but also the *fakirs* – the followers of Sakhi Sarwar. Once it came to pass that one of his own *biradari* (extended family) denied him permission to attend a family wedding.

Finding himself at the cross roads of having to make a crucial decision of having to decide forsaking caste and *biradari* for following of Sakhi Sarwar the Saint, he deserted the latter and joined his caste and the family and gave up worship of Sakhi Sarwar.

Says the poet:
Air chele ditia
Phir chele hoe mitthia !
Guran Piran to mukare
Sid api ap sidaiye
"I gave my disciple a flock,
And my disciple hath become faithless!
Denying his Saint and Teacher,
He hath himself become a Saint!"
Sarwar was greatly enraged and he sent the Holy Bhairon to punish Pheru:

Bhairon qamchi marda,
Brahman nun jhuthiarda!
Oh di dehi rang witaia,
Adh vichon hi latkaiye!

Dard kalija pharakda
Pheru tangan bahewan kharakda
Chhale bhime pai gae,
Dehi da rang witaie:

Bhairon struck with his club,
Calling the Brahmin a liar.
He made changes in the colour of his body (made him a leper).
And hanged him by his waist (to the roof).

(Said) his family trembling,
"Let us give him a place apart;
Whose favour he enjoyed,
Let him again relieve him".

Pheru the Brahmin contracted leprosy; his family abandoned him but gave him a detached hut to live in. He was soon forgotten by all except an old maid-servant who took pity on his condition. She sent him food from her own allowance. Daily she would send him four loaves of bread. Out of these, Pheru ate only two, leaving the rest for the birds.

One day the lady went to Pheru with an ewer of water along with his four loaves but finding that he ate only two of them she restricted further supplies to two and kept two for herself. The maid would visit Pheru daily before taking her breakfast, bathing and a visit to the temple.

Sakhi Sarwar had punished Pheru by making him a leper. He had hoped that having been shunned by the family and neglected by his relations, his pangs of hunger would make him relent and return to Sarwar. But finding that the maid was feeding him fed he sent Bhairon to prevent her from this.

Accordingly Bhairon accosted the maid when she was on her way to feed Pheru and cautioned her on the contagious nature of Pheru's disease. He asked her "Who will take care of you if you also caught the leprosy from his touch?" He advised her to feed Pheru by tying the food at the end of a pole and giving it to him from a distance in order to avoid close contact. Being thus rebuffed, Pheru relented and denied himself this food and began to starve.

In his heart he remembered Sakhi Sarwar and said to himself:

"Sab jag bhulanhar:
Bhulian Sita jehiyan Ranian Sultana,
Bhule Ram te Lachman Deote, Sultana,

Main tere deive balsan,
Main tere nam chitarsain,
Bahare, Sarwar Aulia,
Dukh mera dard gawaiye!"

All the world errs: even Queen Sita erred,
O Sultan (Sarwar),
Erred also Ram and Lachman, O Sultan [4],
I will light thy lamps,
I will call thy name,
Come, O saintly Sarwar,
Relieve me of my agony and pain."

With Pheru having acknowledged his guilt Sakhi Sarwar had pity on him and decided to end his punishment. He mounted his mare and taking Bharion with him went to Pheru's hut and asked for the road to Kabul. "What do you want from Kabul?" asked Pheru. They replied that they were physicians and were taking medicines for the King.

Pheru beseeched them to treat him and promised to remember them till the end of his days but said that he would not be able to give them anything in return for their services. They said they must have something as fees for the treatment but since Pheru could give them nothing, in desperation he agreed to give some grain for their horses.

Sarwar then took out some soil from the Holy Mecca and dissolved in a cup of water and gave this to Pheru. As soon as Pheru drank this concoction, he was immediately cured. This miraculous cure made Pheru suspicious of the true identity of the two physicians. He held on to Sarwar's mare and said to him:

"You are concealing yourselves, you are not physicians. You are Sarwar and Bhairon, the Holy men".

They denied this and claimed that they were indeed physicians and asked for the grain that he had promised in return for the treatment.

"I will not move a yard" replied Pheru "for you may gallop off while I get the grain".

At last finding that he would not leave them they dropped their whips and asked him to pick them up. As he stooped down to pick them, the two galloped away leaving Pheru staring after them. The poet resumes:

Changa karke ghalia,
Pheru Bahman ghar nu chalia.
Bahuta Sukh anand nal,
Ghar sakhi sundi jaie.

Pahilan ware muqam, ji:
Phir niu-niu kare salam, ji:
Hathin buha kholke
Ja andar pairi paie.

Roshan hue chiragh, ji:
Bahman de wade bhag, ji:
Pairin paindi Lachmi (Pheru's wife),
Man andar khushi wadhaie.

Having cured him they sent him away,
And Pheru the Brahman set out for home.
With great rejoicings
He reached home safe and sound.

First he went to the shrine, Sir:
And made his lowly salutations, Sir:
Opening the door with his own hands
And prostrating himself within.

There was a lighting of lamps, Sir:
Very fortunate was the Brahman, Sir:
Lachmi (his wife) fell at his feet,
Happy in her heart.

Returning home, Pheru went on to serve Sakhi Sarwar as heretofore.

End Notes:

1. Capt RC Temple F.R.G.S. The Legends of The Punjab Vol III- Turner & Co, London 1862 and Reproduced by Language Department Patiala, 1962, pp 301.
2. A vast majority of Jatt Sikhs, (and the *Majhail* Jatt Sikhs), before baptism and conversion to Sikhism were Sultanis. The (Sakhi Sarwar) shrine is visited by not only the Muslim population but caters to the spiritual needs of people from different denominations.
3. Ibid Vol II pp 106-112.
4. This is referring to the Hindu myth of Ramayana where Lord Ram forsakes his Queen Sita who was accused of infidelity to him by a *dhobi* (washerman).

Section 6: The Legend of Puran Bhagat

This legend is about the Hindu Raja Salivahna (aka Raja Salwan) of Sialkot's son Puran. According to Temple, Raja Risalu is the Hindu Raja who fought against the early Muslim invaders of India in the 7th and 8th century [1] and is known to Muslim historians as Banbal, Reteil, Zenbil etc. The facts relating to this are published in RC Temple's paper published in the Calcutta Review for 1884 - pp390 ff. [2].

When narrating or singing about them, the legends, stories and tales about Raja Risalu and Puran Bhagat are often mixed up by the bards and minstrels. The legends of Raja Risalu are excluded here to avoid confusion. These legends about his other son Risalu are contained in a separate book.

This legend on Puran narrates how Raja Salwan set out to meditate and seek the blessings of the Holy Guru Gorakh Nath who was at Tilla (in Gujranwala district –

now in Pakistan) along with his 5200 invisible and the same number of visible disciples with him. Gorakh Nath's assemblage halted in the garden of Raja Sankh, Raja Salwan's father at Sialkot. There Raja Salwan went to pay his homage to the Holy Gorakh Nath and with folded hands approached him seeking his blessings.

Guru Gorakh Nath blessed him and told the Raja that he would have a son – his heir, if he married the Princess Achhran daughter of the Raja Chaudhal of Udainagri [3]. He warned him that the way for this would be difficult and he would face many obstacles and hardships but that this was the only path for posterity.

Determined and undeterred by the hazards that were foretold by the Holy Gorakh Nath, Raja Salwan set forth on his journey to Udainagri to woo the hand of his future Queen Achhran. In preparation, he gave alms of cows and gold to the Brahmins and then set forth with resolute intent taking with him his followers. Overcoming the many dangers that confronted him enroute, he reached the gates of Udainagri.

Having been warned earlier by the various suitors of Achhran, all of whom had been killed and trampled on; and who had been turned into an earthen lamp (*diya*), a pitcher, a necklace and a cot: the Raja undauntedly pursued his mission to wed Achhran.

He ultimately won and it was agreed that Achhran would wed Raja Salwan. The morning following the ceremony of the nuptials, Achhran wished to bathe in the Tank of Pipa the Bhagat [4].

With the first rays of the morning sun, as the legend goes, Achhran discovered that she was carrying Puran, her son in her womb. Great was her joy and she distributed presents to all as a Thanksgiving to God. She sent for the Court priests and astrologers to predict the forthcoming child's future. After consulting their Books and Vedas the Court's astrologers predicted that the son to be born to Achhran would be a great man. The bards explain that this son would be as great as Lord Rama son of Raja Dasrath; and as great and devoted as Prahlad son of Harnakasa; as great a warrior as Lord Ravana of Lanka (present day Sri Lanka) but that he should be kept hidden in a cave or a pit (well) along with a nurse till he attains adulthood. Failing this harm would come his way. They warned that he would either kill himself or slay the parents [5].

Puran was born to Achhran amidst much rejoicings and celebration. Alms were given freely and sacrifices made to Brahmins and Gods by Raja Salwan and then he

was sent away to be put in a hidden dry well along with a nurse to take care of him.

Puran who had been kept hidden in a well was then taken out when he grew up. News of his arrival spread far and wide as he came to Raja Salwan's court to pay his respects to his father.

The legend goes on to say that a beautiful woman called Lunan (aka Nunan) had taken shelter in a garden which had been built for Puran. Lunan had accosted Pipa the holy man but a *chamar* by caste (a tanner of hide-skins – considered a low caste amongst the Hindus), and confessed to him that she was no princess but a maid of Lord Indra but had been cursed to a life of misery. She persuaded him to adopt her as his daughter. Lunan although a *chamar* by caste, was as beautiful as a fairy. Pipa agreed to this and adopted her as his daughter. He brought her into the Raja Salwan's kingdom and built a cottage for her in a remote village by the edge of a forest. It so happened that one day Raja Salwan, while on a hunt came to a deserted well by the remote Lunan's cottage. He sat down by the well and as he was thirsty he asked for water to drink.

Lunan at first denied this water and told the Raja that she had come from afar, and he should not fall for her looks as she was no Queen or from royalty. She beseeched him to be on his way and not be attracted by her looks. She told him once more that she had come from afar and was a maid in Lord Indra's court and that she had been adopted by Pipa the *chamar* as his daughter and was therefore an *achut* (untouchable by caste)[6].

Charmed by her looks, Raja Salwan sought out Pipa and asked for Lunan's hand in marriage. On his persistent refusal to Raja Salwan, Lunan then told her father Pipa that he should agree to Raja Salwan's proposal or else she would be carried away in marriage by a low caste *chamar*.

Hearing this Pipa agreed and soon amidst much rejoicings and fest, Raja Salwan was married to Lunan. He carried her away ceremoniously in a palanquin. Pipa overcome with grief cried out his heart. Here the bard warns of ill omens:

Ganja pali bolda dadi kare pukar:
Sajje titar bolia, khabe kala kaun,
Jihnu ley chalia biyahke, rakhongi chhitran de thaon,
Hearing him wailing, Ganja the neatherd (herdsman) the herdsman cried and made a loud complaint:

On the right a partridge called, and on the left a black crow,
Whom thou art taking in marriage will treat thee as a shoe [7]".

Nunan who was now Raja Salwan's queen was a lascivious woman whose nymphomaniac desires knew no bounds. She was soon tired of Raja Salwan whom she considered too old for herself. She sent for Hira, her maid and told her to go to the town and look for a young man whom she should bring for her to be her lover. She said she was tired of Raja Salwan as he was too old for her.

The maid went to the city and saw Puran who had grown into a handsome young man. The maid Hira swooned as soon as she saw him and came to Nunan and said to Nunan Raja Salwan's queen that she had seen a suitable person of great beauty who would be very suitable as her lover but that he was her co-wife's son and so her stepson.

The scheming and wicked Nunan went into a swoon and pretended great grief. She darkened her apartments and when Raja Salwan came to visit her she falsely complained to him that Puran, her stepson had paid no respects to her as he had met all but her. She requested the Raja to command Puran to present himself in her court. Accordingly the Raja ordered Puran to pay his respects to his stepmother Nunan in her court.

When Puran's mother heard of this she cautioned Puran of the ill intentions and bewitching behaviour of Nunan and warned him to be careful of this maid of Lord Indra's court. Amidst these warnings Puran agreed to visit and pay his respects to Nunan at her court.

The scheming Nunan had prepared her bed most carefully and invited Puran to her bedroom and pleaded with him to consummate the relations with her. Puran was taken aback and refused saying that although Nunan was not her biological mother she was his father's wife and so his relationship with her was sacrosanct.

Nunan told Puran that if Raja Salwan was in the way she would remove him by poisoning him but beseeched Puran to have relations with her. Nunan used many temptations to persuade Puran to become her lover but all her entreaties were rejected by Puran counter-pleading that this relationship was as improper as an ass mounting a cow!

He pleaded that he was a believer and follower and disciple of Guru Gorakh Nath and a saint from birth. He pleaded with her to refrain from forcing him into

committing a sinful and an unholy act. He said it would destroy him by seeking his conscience.

Nunan insisted; she even compromised him by removing his dagger and sword. Nunan ordered her maid Hira to lock all the doors to prevent Puran's escape; and threatened him with dire consequences if he refused her. She threatened that she would have him tied up and have his body dismembered if he continued to refuse her.

Puran refused and leaped out of the window to flee from her. While escaping, his shoes slipped and were left behind in the confusion. He went to his mother Achhran and in a distraught state, told her his entire story and episode that had happened in Nunan's court.

The following day Nunan feigned great grief and darkened her chambers. When asked for the reason for her dismay and grief, Nunan complained to Raja Salwan that Puran had forced himself on her and when she resisted he molested her brutally and when she threatened to kill him, he had fled leaving behind his shoes. She used his abandoned shoes as evidence in support of Puran's unbecoming and indecent behaviour. The Raja believed her and was furious. However he reasoned with her not to defame Puran or put a stain on his virtue. He said Puran was innocent – do not stain his fair name. Nunan replied:

Raja dharti da mandal Mengala,
parja da mandal bhup;
Raja the ornament of the Earth is Heaven,
the ornament of the nation is the King;

Ghar da mandal istri,
Kul da mandal put.
The ornament of a house is the wife,
The ornament of the family, a son.

Nunan did not accept the Raja's entreaties and chided the Raja for inaction. She said for the sake of upholding her prestige, Puran be punished. She threatened that if Raja Salwan did not execute Puran, she would leave him and return to her home. The Raja could bear this no longer and ordered Puran to be executed by the Court scavenger.

The legend goes on to narrate how Puran was dismembered and cast into a well to die; and how he was, through miracles performed by Puran's saint Guru Gorakh Nath, restored to health and his body restored with all members intact. Puran then became a travelling holy man and is said to have visited Lunan in her garden which had dried up and become barren.

Puran's visitation had caused the plants to grow and the garden bloomed once more. Here Nunan brought Achhran to witness the miracle. When Puran visited the garden in the form of a visiting holy man, she asked for the boon of a son. Puran gave her some grapes and rice from his wallet and asked her to swallow them whole. He ordained that Nunan would bear a son but bad luck would befall her like it did to Achhran and the son would be taken from her. He would later marry many queens but none would bear a son.

Silwanti the daughter of this son would destroy his kingdom and their posterity would become Gandhilas (a nomadic tribe) that would be considered the lowest of the low [7].

Such was the curse of Puran.

End Notes:

1. The first annexation of Punjab was by Mohammed Ghazni in about 1020 although earlier raids by Muslim invaders did take place from the north as well as from the west in Bahawalpur where Arabs had raided in the 7th century. The Oxford History of India - Vincent A. Smith, CIE. - OUP -1958, First published in 1919.
2. The Legends of The Punjab - RC Temple - Volume II - pp 375.
3. An undefined locality and name which is claimed by many old cities in Northern undivided Punjab – Ibid pp 377 foot note *.
4. Ibid - pp 383 - Pipa is a *Bhagat* (a holy devotee) described in the Bhagatmala and is said to be a disciple of the Sage Ramanand (circa 1400) and of Raja of Garh Gangraun.
5. At Pipnakh in Gujranwala district (now in Pakistan). The local legend has it that he was the Chammar Raja and father of Lunan whom Raja Salivanhana had forcibly abducted. It is from here that it was assumed that Lunan was a *chamar* by caste. (The *chamars* are a low caste of the Hindus who are hide-skinners by profession).
6. Ibid pp 385 - footnotes: These are classical allusions. Hanuman the Monkey God, was the ally of Ram Chandra (the Hindu God Lord Rama) in the war that Lord Rama waged to recover his consort Sita from her abductor Ravana; he was the son of Vayu, the Hindu God of Wind, by Anjana. Lord Ram was the son of Dasratha; Prahlada was the son of Hiranyakasipu. Ravan the abductor of Ram Chandra's wife Sita and his opponent was the King of Lanka (modern day Sri

Lanka). All these persons were celebrated heroes, either as saints or as warriors in the Hindu mythology.

7. This has reference to the Hindu caste system where the touch of or by a low caste *chammar* would make the high caste Kashatriya an *achut* (untouchable) and thus lose his higher status of caste.

According to old superstitions a calling by a crow is considered an ill omen.

Gandhilas are a nomadic criminal tribe that at one time inhabited Montgomery District in Pakistan – RC Temple Vol II pp 455.

Section 7: Dulla Bhatti

In early 17 th century Abdullah Bhatti was born in a Punjabi family to mother Ladhi and father Farid Khan in the area of Sandal Baar [1] now in Pakistan (Sandal Bar is also related to the legend of Mirza Sahiban). He belonged to the warrior Rajput clan of Bhattis.

Abdullah (Dulla) Bhatti was a famous legendary hero of Punjab, who led a rebellion against Mughal King Akbar. The epic in Punjabi called *Dulle di var*, describes his battles with Akbar. Dulla is buried at Miani Sahib Qabristan (Muslim cemetery) in Lahore, Punjab, Pakistan. There is a town Dullewala (Bhakkar District) in the memory of Dulla Bhatti as he had a lived for a while with his allies.

In waging a guerrilla war against the Mughal Empire, Dulla was following in the footsteps of his father and grandfather. He refused to accept the legitimacy of Mughal King Akbar and refused to pay any taxes. Such was the level of resistance put up by the rebel Dulla Bhatti that Akbar had to camp in Lahore for nearly a decade. While at Lahore, Akbar ordered the execution of Dulla and his rebels.

Legend has it that to instill fear into the hearts of the common man, Akbar got the skins of rebels, amongst whom was Abdullah's father and grandfather, stuffed with chopped wheat fodder (*toorhi*) and hung the dead bodies on the main gate of their houses. Dulla wasn't even born yet. For some reason, he was never told of the cause of his father's and grandfather's death until he was a young man.

One version of Dulla's story is that he was born at the same time as Akbar's son Salim (who would later become Emperor Jahangir); but Salim was a weakling and on doctors' suggestions Akbar brought in Ladhi (Dulla's mother and a strong Rajput woman) to his palace in Delhi and made her nurse (breast feed) Salim. So both Dulla and Salim were practically brought up by Ladhi. As adolescents, these two were good

friends. Dulla and his mother were sent back to their homeland after Salim grew up.

The story of Dulla has been poetically treated by many, and has been written in style known as *Saddaan* (similar to Mirza by Peelu and Bhagwan Singh). The above incident is thus narrated:

Tera saandal dada maareya,
ditta borey vich paa,
Mughlaan puthhiyaan khallaan laah ke
bhariyaan naal hawaa.

Your Grandfather Sandaal did he (Akbar) kill
And stuffed his body in a sack,
The Mughals skinned them alive and
Ballooned them with air

In Punjab – now India – during the Lohri bonfires that mark the end of the deep winter and the start of spring, all the Sikh and Hindu families mark Dulla Bhatti's social and humanitarian contribution made to rescue and then reintegrate the abducted children and girls from the Moghul forces.

The Lohri Song is sung upon the birth of a baby boy and for the agricultural community this marks continuation of the family land occupation. The version of Lohri Song that best describes this contribution of Dulla Bhatti and the immense respect with which this rebel is held in the eyes of all Punjabis is:

Sunder mundriye hoe!
Tera kaun wicahara hoe!
Dullah bhatti walla hoe!
Dullahe di dhee vyayae hoe!

Ser shakkar payee hoe!
Kudi da laal pachaka hoe!
Kudi da saalu paatta hoe!
Salu kaun samete!
Mamhe choori kutti! zamidara lutti!
Zamindaar sudhaye!

bade bhole aaye!
Ek bhola reh gaya!
Sipahee pakad ke lai gaya!
Sipahee ne mari eet!
Sanoo de de lohri te teri jeeve jodi! (Cry or howl!)
Baheenve ro te bhannve pit! "

Who will save you poor one (to a rescued girl)
Dullah Bhatti is here for you (He rescued the girls who were abandoned and rejected after kidnap!)
The Dullah married off his daughter (the rescued girls were adopted by him as his daughters)
He gave a measure (seer about a kilo) of sugar!
The girl is wearing bridal red dress!
But her shawl is torn (poor and soiled-girl has been raped?)!
Who will stitch her shawl (repair her reputation)?!
The maternal uncle made sweet ghee bread (*choori*)! (Maternal uncles were responsible to vouch for chastity of the girl.)
The landlords ravished it (meaning the girl kidnapped by rich Moghul landlords!)!
He made the landlords eat a lot!
Lots of innocent guys came (poor grooms)
One innocent boy got left behind (the poorest of poor!)
The soldiers arrested him! (Indicated that he was in collusion with Bhatti the rebel)
The soldiers hit him with a brick! (tortured him)
Cry or howl!
Give us Lohri (gifts)…long live you couple!"

The Rise of Dulla

Dulla grew up as a warrior learning the martial arts following the footsteps of his father and grandfather. On reaching adulthood, his mother told him the about the family history and the cruel treatment meted out to his ancestors by the Mughals.

Dulla vowed revenge for the misdeeds and pledged that his only purpose in life would be to defeat and kill Akbar.

In the meantime, Salim had a fall out with his father Akbar over Salim's romantic involvement with the *nautch* girl Anarkali. Salim rebelled and came up North-west and met up with Dulla. Salim instigated Dulla further to achieve his own motive as well. With Salim's support, Dulla built up a small army of guerrilla rebels who robbed the Imperial treasures and rich merchants in the area.

Dulla would then distribute his booty and loot amongst the poor. This made him a popular hero much like Robin Hood – the arch typical figure of English folklore in medieval times!

His compassion for the poor and his help in getting poor girls married is still remembered, especially during the Lohri celebrations.

Seeing so much support for his nephew, Dulla's uncle Jalaludin got envious and complained to Akbar against the mischievous Dulla.

In one of his raids Dulla kidnapped two of Akbar's wives who were going for the Haj pilgrimage. This infuriated Akbar and he ordered immediate arrest; capture or killing of Dulla and the safe release of his queens. A large contingent of his army was despatched to achieve this task but could not succeed.

Dulla fought bravely and for once the Mughal contingent had to call for reinforcements because the rebels and the public support were too hot for them to handle. Dulla's son was killed in the war. Dulla was deceitfully captured and brought to emperor's court in Delhi. He was hanged to death.

Dulla Bhatti and Shah Hussain

Maulvi Noor Ahmad Chishti, a historian of the times in his *Tehqiqat-e-Chishtia* narrates the following incident about Shah Hussain Lahori a Sufi saint:

When Dullah Bhatti was to be hanged publicly near Neela Gumbad or some place around Landa Bazaar in Lahore, the Kotwal (Police Chief) of Lahore Ali Malik was supervising the execution, a large number of citizens had gathered there. Shah Hussain who had affiliations with Dullah Bhatti argued with the Police Chief on behalf of Dulla.

Ali Malik threatened Shah Hussain saying, "I will get you nailed before evening."

Shah Hussain responded, "You will be nailed before causing any trouble to me."

Ali Malik had to report to King Akbar and tell him the last words of Dullah Bhatti after the hanging. "Dullah Bhatti kept calling names and abusing you," Ali Malik reported to King Akbar" who was infuriated with Ali Malik on his repeating everything verbatim.

Akbar ordered Ali Malik to be nailed [2]. The orders of Akbar were implemented the same evening.

Shah Hussain approved Dullah's revolt against King and said thus of Ali Malik:

'Kehae Hussain Faqeer Sain Da
Takhat Na Mildae Munge'.

Says Hussain the Fakir Man of God:

The throne is not (thine) for the asking

End Notes:

1. 'Baar', in the local language, means a forested area. The Sandal Baar was located in District Jhang (Pakistan). Baar is the name for forested or barren area. In those times this area was approximately eighty kilometres long and forty wide.

   This Baar is named after Sandal, thought to be the father of the legendary Punjabi hero, Dulla Bhatti.

   The area of Sandal Baar, is near Faisalabad (previously Lyallpur). It is now called *Dulle Di Bar* which means the *forest of Dulla Bhatti.* Sandal Baar is also related to the legend of Mirza Sahiban.
2. Shah Hussain (1538–1599) was a Sufi poet saint. He is considered a pioneer of the kafi form of Punjabi poetry. Shah Hussain's love for a Brahmin boy called "Madho" or "Madho Lal" is famous, and they are often referred to as a single person with the composite name of "Madho Laal Hussain". Madho's tomb lies next to Hussain's in the shrine. His tomb and shrine lies in Baghbanpura, adjacent to the Shalimar Gardens. His Urs (annual death anniversary) is celebrated at his shrine every year during the "Mela Chiraghan" ("Festival of Lights").

Section 8: The Legend of Bravery and Courage – Sundari

Sundari is a romantic novel of bravery and courage penned by the famous Sikh scholar Bhai Vir Singh in 1898. Its setting is during the times of the Sikh struggle against the Mughals in the 18th century. Sundari is the symbol of truth in life. Those days she searched for the right things and carved out a path of virtue and justice. This

book is the first of Bhai Vir Singh's works.

It was written about the time in Sikh history when after the fall of the Sikh Empire of Maharaja Ranjit Singh and the annexation of the Punjab by the British the morale of the Sikhs was at a low ebb. Bhai Vir Singh wanted to remind the Sikhs of their glorious past and to capture the divine spirit of the *Khalsa* – spiritually elevated people who are blissfully cheerful, fearless, invincible but non-aggressive. Bhai Vir Singh wanted to portray the heroism of Sikhs in battles with Mughals for the coming generation to know of their innumerable sacrifices. He was secular in his attitude. In one scene Sundari tends to the wounds of a Muslim soldier.

Sundari is a beauty and her quest is to look for truth and she is in search of realities.

The story highlights the glorious manner in which the *Khalsa* remained steadfast to its high principles even when faced with the greatest odds. The novel is based on a girl by the name of Surashti who was kidnapped by a Moghul soldier on the day of her *muklawa* – the night of consummation of marriage. She pleaded with her abductors that she was already married but to no avail. Her father and husband offered to bribe the Moghul with jewels and to leave Surashti with them. When the Moghul threatened to arrest them both the men ran away.

Her brother who had embraced Sikhism came to know and he rushed to save his sister who was on the verge of burning herself alive. After she was saved, she refused to go back to her husband and parents and offered to serve them in whatever manner she could. Soon afterwards Surashti was initiated to Sikhism and was named Sukhmani Kaur but was called Sundari by her brother and his companions out of affection.

Sundari not only served in the *langar*, she also fought alongside with her brothers. Meanwhile the search for Sulkahni continued and numerous attempts were made to kidnap her. At times Moghuls whom she looked after when they were injured in battle, were the ones who would come looking for her. At times they were successful in kidnapping her and for a number of days her brothers would be unable to find her. However, each time they would find her she would only be waiting to get back to her *sangat*.

Once she saw a Khattri sitting and wailing outside his house. She went up to him and asked him what was wrong. He told her that his wife had been kidnapped by the

Moghul soldiers and he was so distressed that he wanted to commit suicide. She told him that she was a 'Kaur' and her brothers would help him in recovering his wife. She blindfolded him and brought him to the hide-out of the Sikhs. She did this as those were troubled times and the Sikhs had to play safe.

Soon afterwards the Sikhs were successful in helping the Khattri get his wife back. The Khattri and his wife knew that going back to the village would be impossible. Thus they requested the Sikhs that they would want to stay with them and serve them in whatever way they could. The Sikhs agreed and the Khattri and his wife were blessed with *amrit* and they too became part of the *Khalsa.*

Sundari continued her brave ways. Even after her Sikh brothers told her not to help any wounded Moghul soldiers she just went on and on relentlessly. The last time she was in a battle and was coming back with her brothers she heard a man screaming in pain. She got down to attend to his needs. And after she dressed his wounds he asked her if she too was a Pathan. She said she was a 'Kaur'. That very moment he stabbed her with his sword and went away.

Her brothers found her and then nursed her but Sundari knew her end was near. She asked her brothers to have *Akhand path* (non-stop recitation of Guru Granth Sahib the Sikh Holy Book) to be held so that she could listen to *bani* (Hymns and verses from the Holy Book) before her soul leaves her body. After the *paath* (prayers) was over and *ardaas* (congregational prayer) was done she bowed down before Guru Granth Sahib and that is when her soul left her body.

All the instances narrated in the 100 page book highlight the spirit and values of the *Khalsa.* The *Khalsa* never refuses anyone in need of help, nor does the *Khalsa* tolerate any injustice. The *Khalsa* respects women and does not believe that they in any manner are inferior to other men. They constantly remember *Waheguru.*

They truly are *Aakal Purakh Ki Fauj* – The Knights of God.

Chapter Six

PROVERBS, SAYINGS, DITTIES AND RIDDLES

(Muhavrey, Akhaan, Bolian te Bujhartan)

Proverbs and Sayings

All literature, oral or written is a projection of the inner feelings and nuances of the social and cultural life of a society, its traditions, customs, habits, behaviour, rites, etc. Oral as compared to written literature has many distinct features of its own. Whereas written literature is the outcome of the cultivated faculties of the artists, oral literature is a spontaneous outburst of the inner feelings which emerge from the unconscious mind of the community. It has its roots deep in tradition and is preserved in memory. It is forever on the move. Proverbs are very much a part of this oral literature.

A proverb, also called a byword or nay word, is a simple and concrete saying popularly known and repeated, which expresses a truth based on common sense or the practical experience of humanity. The Punjabi equivalent is a *Muhavra or Akhan.* There are many such *akhans* which have down-to-earth wisdom. In the past, these were often repeated by the elders as 'words of wisdom'. No longer are they spelt out in these days of the Internet, You Tube and Facebook. These are now few and far between and are fondly remembered and quoted by a generation that is fast fading away; and this too with fading memories!

The daily conversation of the Punjabis is so replete with proverbs and sayings that almost every fifth sentence is a saying. They have a very realistic approach to life. Some of their personality is displayed in the common sayings, proverbs and ditties of the village folk. These proverbs and sayings could be grouped as:

Hand-me Downs and Sayings (of wisdom)

These are generally based on experience and are considered universally true or as words of wisdom of the elders of the community;

Taunts

These are derogatory sayings at times flung tauntingly by the mother-in-law to her daughter-in-law or by the elders to the other youngsters or inexperienced persons.

Jests

These are jokes for pulling each other's legs and one comes across some of these during marriage gatherings.

Nonsense Verse and Riddles

Nonsense verse – The poetic form of literary nonsense, normally composed for humourous effect, which is intentionally and overtly paradoxical, silly, witty, whimsical or otherwise strange. It is meaningless rhyming poetry.

They may or may not be either riddles, jokes, or puns but are somewhere between gibberish and somehow make sense. They are invariably humorous.

Riddles (*Bujhartan*)

Questions in a metaphorical form these are a significant branch of folklore. They are not only entertaining in character but also help cultivate wit and intellectual capability in a person. Punjabis are very fond of riddles.

Generally it is at night time that the members of a family get together and pose them. Another popular time is when women assemble for *trinjan* and get tired of spinning or other chores, they take some rest in which they either sing, gossip or pose riddles to one another. Sometimes there is a regular riddle competition between the young and the old. Such competitions are mentioned in many folktales of the Punjab. One of these stories is about a princess who would marry only a man who would pass the intellectual aptitude test by answering her riddles; failure to do so mean death.

Although this custom is dying out now, at times even at marriages an assessment of the intellectual calibre or sense of humour of the bridegroom is often made by

posing him riddles. This may be done by the younger sister of the bride (*saali*) or one of her friends.

The purpose of putting these down here is to make these known and recorded for posterity before they are lost and forgotten for ever; or else they are likely to get lost to the next generation.

While there are many more of these proverbs and sayings, some of the popular and well known ones are given in Annexure 3.

Chapter Seven

FOLK BELIEFS, SUPERSTITIONS AND OMENS

Superstitions are irrational beliefs, practices, or rites which are kept alive as a result of ignorance of the laws of nature or by faith in magic or a chance in worship of a deity. Even though Islam and Sikhism abhor worship of God in physical form, yet there are many folk amongst them who have an implicit belief in such rites and practices.

Among Muslims, being superstitious is considered *haraam* or prohibited yet one does find most village folk believing in superstitions and wearing a *tawiz* (amulet) given by a local *pir* to ward off the evil eye.

For Sikhs living in any part of the globe, a visit to Amritsar is incomplete if they don't pay obeisance at the Darbar Sahib, popularly known as The Golden Temple. This is so despite the fact that Sikhism attaches no ritual importance to pilgrimages and bathing at holy places of worship; rather, it stresses the need to meditate on *Naam.* In reality, many visit Amritsar with the foremost motive of experiencing spiritual bliss at Harmandar Sahib (as it is also often called) – bathing in the *sarovar*, listening to *gurbani kirtan*, doing *seva* in the Guru Ram Das Langar and partaking of a communal meal in the *langar* [1].

These beliefs and rites are not confined to any one religion or region. They cut across geographical and religious boundaries [2].

It is not rational to regard some moments, or some direction in travel as lucky or unlucky. The life led in the light of certain omens, or under the influence of the nine planets, the twelve signs of zodiac, or magical incantations, divinations from the voices is futile. Cries of donkeys, dogs, cats, kites, black birds and jackals cannot control our lives. Most superstitions are born out of a fear of the unknown.

Beliefs and omens are reinforced by repeated events which are either coincidental, natural or caused by natural disasters like earthquakes, floods, famine or wars.

Archeologists tell us that folklore includes everything that relates to ancient traditions, beliefs, customs and superstitions. In the olden days, folklore was practically a religion to some people and things that couldn't be explained were accepted as superstitions. They believed earthquakes took place when Lord Brahma shifted the world from one shoulder to another or that if you sneezed you lost your soul which is why one says "God bless you". Some still believe in such things today. And while one might think otherwise, some of the most modern, practical, educated and knowledgeable people are also extremely superstitious.

Modern scientists attribute these superstitions and beliefs to magical thinking.

Some Common Beliefs and Superstitions

Some of the common superstitions and beliefs amongst the people of Punjab are outlined here. Although not a comprehensive compilation, some of the more common ones are enumerated.

Even though the Sikh faith forbids believing in superstitions and omens, it doesn't stop people believing in them. At home, if a person sneezes only once before leaving, they must sit down for a while but two sneezes are acceptable. Also they don't call out to anyone behind their back; it's considered bad luck.

Amongst some Hindus, spilt milk is considered a bad omen, a belief dating back to the Ramayana, when one of the maids knocked over a vessel of milk the day Lord Rama went into forced exile. On the other hand, seeing women returning from the temple in the morning with offerings blessed by the priest *(prasad)* is considered a very good omen. Oddly enough, so is the sight of a body being carried to the cremation ground perhaps because every ending is a new beginning.

It is superstitious to imply good or bad omens in meeting a widow, a bare headed man, water, fire, sneezing, breaking wind, hiccups, lunar and week days. Other common superstitions which exist are:

- For curing a hunchback one should be kicked in the back by a person born with feet first i.e. a breach.
- To cure a migraine one should look at the setting sun and rub the affected portion with a few blades of grass thrice.

- For curing a sty or inflammation of the eye, one should knock at a neighbouring house where there are two adults and a child. On being asked "Who is it? one would reply "I am a sty – I come to you, from him I fly". This will transfer the sty to the person called.
- To put an end to prolonged hiccups, one should put some blame on someone, though no indication of the motive behind the false blame may be given out.
- To treat intermittent fever, one should take a thread and go round a *peepal* tree seven times reciting an incantation. That way the fever will be passed on to the tree.
- For treating piles, one should tie a thread of five colours (white, red, green, yellow and black) around his toe and keep it on for 15 days so as to open it on a Tuesday. Then it is to be carried with offerings to the temple of the Hindu deity Hanuman.
- A fit of epilepsy can be cured by making the patient smell an old shoe.

Some of the omens which are believed to be bad and bring bad luck are:

- Black cats (or for that matter any cat) have long been believed to be a supernatural omen since the witch hunts of the middle ages when cats were thought to be connected to evil. Since then, it is considered bad luck if a black cat crosses your path.
- Broken Mirrors
  An ancient myth our ancestors believed was that the image in a mirror is our actual soul. A broken mirror represented the soul being astray from your body. To break the spell of misfortune, one must wait seven hours (one for each year of bad luck) before picking up the broken pieces, and bury them outside in the moonlight.
- A bat in the house is a sign of death.
- Crows are viewed as a bad omen often foretelling death. If they caw, death is very near.
- A dog wailing especially at night.

Superstitions leading to rituals and beliefs in them were dominant in medieval times. Some of these still persist amongst some of the villages in Punjab. Being

essentially an agricultural society, the prosperity of a Punjabi's life depends largely on his agricultural output. That is perhaps the rationale for propitiating deities and sites of local *pirs* (a holy man in Islam), a practice that is indulged in by Hindus and Sufis in Punjab. Some Muslims and Sikhs particularly amongst village folk also have belief in some of the rituals that are practiced. The lives of the ignorant village folk are greatly influenced by them.

Some of these predictions are based upon the involuntary movements of the body – twitching of an eye or any other part of body, itching on the palm, etc. If a man's right eye twitches, some benefit is anticipated but the twitching of the left eye indicates some loss or harm. For a woman it is just the reverse – twitching of the right eye forebodes harm and of the left one good.

Similarly if a man's right palm itches, he can hope for some monetary gain, and a loss or an unforeseen expenditure if it is on the left palm. Once again it is just the opposite in the case of a woman. If there is itching under the feet, a journey is expected. If someone sneezes at the start of a work, it is doomed to be a failure.

The earth is worshipped as it is the most important factor in a farmer's life, hence the term 'Mother Earth' – *dharti mata*, yet no shrine or image is erected to Mother Earth. It is believed to be present everywhere. At places one may see a heap of stones, pottery and pebbles collected under a sacred tree. This is a place where Mother Earth is believed to dwell. People go there and place before it offerings of milk, fruits and grains.

When a cow or buffalo yields milk, the first five or seven streams of her milk are offered to Earth. Similarly at harvest time some plants are left in the field as an offering to Mother Earth, and a prayer is made to her to send plenty of rain the following year, so that there is a bumper crop. Similarly when the foundations of a new construction are laid, an offering in the form of a cocoa nut or coins is made and a coral and a pearl are tied in *mauli* (a multi-coloured thread), and offered to Mother Earth.

Many Punjabi Hindus believe that every month Mother Earth sleeps for seven days. During these days no activity such as digging, sloughing or sowing is performed. The earth is left in quiet repose. There is also a belief that a person who dies on the lap of Mother Earth attains peace. That is why when a person is about to die, he or she is removed from the cot and laid on the earth. All mourners who come

to condole with a bereaved relative sleep on the ground for eleven days after the death.

Villages in the vicinity of rivers and streams stand in danger of floods. Their inhabitants worship and give offerings to the Darya Pir (river god) or Khizar Pir (water god). Khwaja Khizar is the commonly accepted river god and both Hindus and Muslims propitiate him. They collect some stones and bricks near a river and raise a small shrine to him. In the months of Sawan and Bhadon when there is fear of inundation to cattle and crops, incantations are sent up to the river god. Before launching a boat, sailors invoke Khwaja Pir to grant it a safe journey.

Apprehensions of an imminent flood cause offerings to be made in the form of an animal sacrifice to the river god. When a river is in flood, a coconut, some dried grass and a golden ring are tied together and offered to it, along with a buffalo which is pushed into the flood. If the buffalo is drowned it means that the god has accepted the offering and there is no fear of the flood. If it swims across to the other bank, that is an auspicious sign, but if it turns and comes back to the side from where it was pushed in, it is considered an ominous sign and an inundation due to the floods can be expected.

In earlier times it is believed that the Maharaja of Patiala used to perform the customary ceremony of offering a golden ring, a coconut and grass to the river deity when the River Ghaggar was in spate. It is claimed that the flood waters invariably always receded.

On digging a new well, a clod of earth is kept aside undug. This is meant to propitiate Khwaja Khizar. When water level is reached this left over clod is also dug up. This particular piece of earth is treated as Khwaja Khizar's shrine for the time that the digging goes on. Before laying the foundation of a well, a coconut smeared in *sandhur* (vermilion) and tied in *mauli* (multi-coloured thread) is offered to the water god.

Seetla Mata is believed to be the goddess of smallpox. She is also known as *Mata* and Jagrani. Whenever anyone in the village suffers from smallpox, their family members propitiate Seetla Mata. During an attack of smallpox it is believed that the patient is possessed by the *Mata* and no such activity is allowed in the house as might offend her. The use of soap, oil and toothbrush is given up. Consumption of garlic, onions, eggs and meat is also forbidden. The Mata is supposed to reside on a *keekar*

(*Acacia Arabica*) tree, so the members of the infected person's family water this tree. Propitiatory offerings dedicated to the Mata are given to the ass, especially the *gugula* (an Ayurvedic gum).

Some village folk believe that illness, epidemic, and other calamities are a punishment which an evil spirit inflicts on them when it is offended. They believe that an illness or disease can be cured only by propitiating these spirits. That is why some deities are connected with diseases.

The most dreaded amongst these is *Massaan* who is the personification of the cremation ground. Believers of such fears are scared of him because he causes wasting diseases and makes his victim die a slow and painful death. Women who perform witchcraft propitiate and invoke him for fulfillment of their desires.

A popular deity of the Punjab is Khetarpal, the field spirit and the guardian of farms. His image can be seen in many villages in the Punjab. Farmers fix a cross bamboo in the middle of the field and put an inverted earthen pot over it, marked with white and black stripes and propitiate it with the offering of the first ears of corn, so that it may protect the crop from ants, rats and evil spirits.

Some people believe that these mis-happenings are brought on by the evil, destructive and inauspicious influences of *Ketu*, the headless, shadowy, half-planet, also known as the 'descending lunar node', and can be warded off by rituals. Some of these rituals practiced are:

- Feeding jaggery to a monkey;
- Offering a black and white blanket (i.e. of two colours) as alms to a temple;
- Keeping a white or silver-woven thread tied to both thumbs of the feet;
- Practice celibacy;
- Wearing a *kesar tilak* (a saffron mark) on your forehead.

Beliefs and Omens

The belief that objects or living beings could possess special spiritual properties was widespread in primitive societies.

An omen is a sign that relates to a future event. It may or may not give a time frame as to when this event will occur. Some omens are believed to be signs of good fortune while others are a sign of impending misfortune.

An omen (also called portent or presage) is a phenomenon that is believed to

foretell the future, often signifying the advent of change. Omens may be considered 'good' or 'bad', but the term is more often used in a foreboding sense, as with the word 'ominous'. Omens may be considered either good or bad depending on their interpretation. The same sign may be interpreted differently by different people or different cultures.

Interpretation of Omens

Exponents have laid down rules to interpret omens, examine potency of an omen and timing of event based on omens. Potency of an omen is examined based on its position with respect from the observer (front / back / left / right / higher and lower level), position of omen in geographical direction (East-South-West-North), time of its observation, motion / speed of the omen, sound produced / heard, expression, place where it is observed.

The people of Punjab are strong believers in omens. Success or failure are attributed to the related good or evil to the bad ones. The latter are sometimes greatly feared for the harm that they could bring on. The success or failure of a journey or a venture they believe depends upon the very first object that one encounters while setting out.

A common one is that if one comes across a woman carrying a pitcher of water, a child, a gardener's wife carrying a bunch of flowers, or a *chhurha* (a sweeper or janitor), it is a good omen. Similarly if one is confronted with a man riding a horse, or a young man playing on a flute, the success of the venture is to be guaranteed. Certain birds and animals also are supposed to bring good luck – a chirping partridge flying on the right-hand side; an ass / donkey braying on the left-hand side are also good omens. On the other hand the reverse will bring on bad luck or failure and are considered bad omens – a woman carrying an empty pitcher; a gardener's wife with an empty basket; a cleric (*Pundit or a Maulvi*); or a lame, one-eyed or an otherwise disabled person all bring on bad luck; as does a bald man. Other bad omens are a cat crossing the path from left to right, especially if the cat is black in colour; or sighting a snake; seeing a smoldering object is also a very bad omen. However killing of the snake will nullify the evil effect. If someone sneezes at the start of a journey or a venture it is inauspicious, but two consecutive sneezes are good!

If a dog whines at night it indicates some calamity or death taking place because

a dog is the attendant of Yama, the God of Death; and it is believed that the moment a dog sights or smells Yama it starts whining. If a dog lies on its back with its legs upwards, it portends a calamity as well. A cock crowing during the day or seeing an owl or a bat during daytime is also believed to bring bad luck.

Some omens are associated with days and heavenly bodies. If the festivals of Holi, Lohri and Baisakhi fall on a Tuesday, it is feared that a serious global catastrophe will certainly befall.

Sorcery

This is supposed use of magic in which spells and incantations are used to invoke a *Pir* or saint to get relief from pain, anguish or bad luck. Incantation is considered to be a potent and influential instrument overcoming these setbacks as well as for curing diseases of the body and mind – a separate spell for each remedy. These magic words are first uttered by the *Pir* who then blows thrice on the affected part of the body. This conjuration is called *Jhara*. At times these magic words are written down and enclosed in a *Tawiz* (amulet) to be tied on the arm or worn around the neck.

Snakebites and scorpion bites are also treated by such spells. They are administered by either a local *Pir*, *Fakir* or a *Madari* (conjurors). Guga Pir is invoked for the treatment of poisonous insect bites. Some *yogis* utter a spell on a pinch of ash which is then either swallowed or smeared over the affected part. Even incurable diseases are believed to be cured in this manner.

It is claimed that many snakebites have been cured by spells and incantations. An able conjuror can, by means of incantation, call up the snake who bit the patient and make it suck back its own poison from the patient. Similarly a scorpion bite is cured by spells – Whoof and the pain is gone!

The cult following, occult rituals, rites, quackery and calendrical celebrations that are at times dubbed as popular religion and at times wrongly attributed to Punjabi tradition have always been practiced by the gullible fringe-elements of all the civilisations, religions, cultures, societies and communities. Popular belief in witchcraft in Punjab never evolved into a major institution as it did in some other parts of India.

In the Punjab it is believed that the control of natural powers is one of the possessions of the saints and therefore, many such powers have been associated with

almost every saint. Stories of miraculous exhibition are associated with every *pir*, *jogi*, and saint of repute except the Sikh gurus who condemned these powers and said, 'To work miracles is a vain and an empty show.'

With improved levels of literacy and education in the Punjabi homeland and the migration of rural folk to urban centres, many of the beliefs and omens based on superstitions are fading away and are now a thing of the past era. However some of these beliefs and superstitions still persist.

End Notes:

1. In fact Gurbani and Sikhism place absolutely no stock in possession by evil spirits. There is no tradition or reason for exorcising. Sikhism developed within the traditional Indian culture which holds for such evil spirits, possession and their removal via special ceremonies and rituals; Sikhism therefore refers to them, but it is neither Sikh belief nor should it ever be Sikh practice.

   Not being able to understand what Guru Nanak actually was, some called him names like *bhootnaa* (ghost or evil spirits that walked) and *baytaal* (one out of step with times also called demon). Guru Nanak certainly was out of step so he knew why people called him a ghost or demon – because they did not understand him. So the idea of evil spirits is nothing but ignorance and is caused by fear. Guru Nanak himself describes it thus:

   Nidariaan darru lagi gabi si gaaliaa;
   naavuh bhulaa jag phirai baytaaliaa (M: 1, SGGS, p 149).
   Those who do not afraid of Divine commands are gripped by fear;
   They forget to remember God and wander like demons.

   Further He says:
   Satguru charan jin parsiaa
   tay pasu prayt suri nar bhaia (SGGS, p 1399).
   Those who fall at the guru's feet
   even if they are beasts or ghosts become men like angels.

   The third Guru while discussing the days of the week says for *Veervaar* (Thursday) considered inauspicious by some:
   Veervaar veer bharami buhlaaey;
   prêt bhoot sabhi doojai laaey (M: 3, SGGS, p 841)

   O brother misled by delusion one is caught in duality and
   says he is possessed by evil spirits and ghosts.
   (Thursday – *Veervaar* has no meaning; just the first letter is for *Veer*).

The philosophy of Guru Nanak rejects spells, magical rituals–

Tantra mantra pakhand na jana,

Ram ridai man maniya

I know nothing of *Tantric* spells, magical *mantras* and hypocritical rituals;
enshrining the God within my heart, my mind is satisfied.

(AGGS, M1, p 766).

and on pre-creation natural phenomena, Nanak says:

Tant manta pakhand na koi vans vajanda

There were no tantras, no *mantras* and no hypocrisy; no one played the flute.

(AGGS, M1, p 1035).

Nanak is negating the existence of any and every magical spell, curse, cure, and miracle.

2. According to Webster's dictionary, superstition is any belief that is inconsistent with the known laws of science or with what is considered true and rational; especially a belief in omens, the supernatural, etc.

Chapter Eight

PHULKARI

Maa(n) de hathaa(n) di ae phulkari nishani eh;
Isse naseebaa(n) walaa(n) ne ronde hansde payii eh

The *Phulkari* is a token of a mother's labour of love;
Fortunate are those who get this bittersweet pleasure

Traditional Punjabi Song

Phulkari is an art form still in vogue in certain parts of Punjab. It is embroidery which involves working with silken threads on a base cloth. Traditionally the *phulkari* embroidery is done in different design patterns on hand-spun and locally woven *khaddar* cloth (commonly known in India as *khadi*) coloured either ecru, white or red. The thread used is imported floss or silk yarn also called *Pat* (pronounced putt). It is got either from Kashmir or imported from China.

The meaning of *phulkari* is growing of flowers. True to its name, the motifs are of floral design in bright colours. An element of sanctity in this form of art comes from the fact that the canopy over the Holy Book of The Sikhs, Guru Granth Sahib is generally of floral motifs.

Although there are no strict rules, the designs are essentially geometric patterns in different shapes and in varied colours with the 'darn stitch' [1]. The embroidery is simple darn stitch but in capable and adept hands with an artist's creative mind-set, the patterns can be endless. It is an art piece most sought after in the embroidery segment. The use of stitches vary in vertical, horizontal, diagonal patterns with colour

shading using threads of different hues that can produce a great piece of art.

The *phulkari* with intricate floral motifs is generally made in parts on square pieces of cloth and when these parts are stitched together they form a larger surface which is called *Bagh* – garden.

History and Origin

Although the origin of this art form is not specifically known, it is believed to go back to early Vedic times [2]. It had probably been brought in from Central Asia and came in with the Jat tribes who settled in the area of Punjab. There are others who trace the origin to the art of *'gulkari'* which came in from Persia (modern day Iran). In both cases the art came in with the early invaders. However the first recorded mention of its popularity is by the 15th century poet Waris Shah in his epic of romance Heer Ranjha.

Its present form and popularity goes back to Maharaja Ranjit Singh's reign in the 18th and 19th century. It was not for sale in those times. The women folk those days made these as outer garments for bridal wear and it formed part of their trousseau. It was also used as a head scarf – *odhni / dupatta* (head covering used by women with the Punjabi dress). It is considered auspicious for the bridal wear or for covering a newborn. These days it is also used for home furnishing as wall hangings, sofa throws, and other soft furnishings.

Traditionally, the young girls in their teens were introduced to the technique of *phulkari* which was practised at home. Like other household chores, this art was passed on from mother to daughter as a part of the daughter's learning process. In the homes of the more affluent farmers and chiefs this work was taken over by the *mirassans* (wives of the *mirasis*) [3].

The *phulkari* of Punjab is of two types – one carrying a regular row of stylized motifs of flowers, fruits or birds and the other carrying a rich repertoire of folklore and motifs from everyday life. The centre carries the lotus and the two cross borders at the ends carry the lotus form and the other two cross borders at the ends carry the birds and animal forms. The remaining space is filled up with motifs depending upon the creative capabilities of the embroiderer and may even be a *shikar* (hunt) scene or a train on wheels or a scene from a popular folklore.

The motifs floral or others, generally relate to items found in nature and in the

rural areas. Ears of corn, and stalks of wheat, barley or oats, birds, animals and so on have also been used extensively in the past. Being very labour intensive it is a form of art which was practised widely in ancient Punjab but is now restricted to rural areas both in India as well as in Pakistan and is on the decline. Over a period of time Phulkari was a term restricted to embroidered *odhni* (head covering). Simple and sparsely embroidered *odhni* and shawls made for everyday use came to be referred to as *phulkaris*, whereas garments that cover the entire body like shawls or made for special occasions are known as *Baghs* (garden).

The Bagh

This embroidery lends itself to making large surfaces. The process is slow and labourious. The art is acquired with a great deal of effort. It has many patterns limited only by the person's imagination and creativity thus bringing out the creative ability of the needle-women. The stitches are made up of vertical, horizontal and diagonal patterns. Its remarkable feat is that with the skilful manipulation of the darn-stitch it is possible to create a large number of intricate designs.

The embroidery stitch is made on the reverse side of the fabric with a silk thread of different colours usually yellow, red, white, green and orange. A single strand is used at a time. Each part worked in one colour and the varied colour effect is obtained by a clever use of vertical, horizontal and diagonal stitches. The smaller the stitch, the finer the embroidery.

In a *bagh*, the stitches become so refined that the embroidery becomes the fabric itself. The quality of the workmanship is judged from the smoothness of stitches on the reverse. An even surface can be the result of good stitches alone.

The total effect is that of floral magnificence. It is essentially a feminine craft and very domestic in all its essential features. It is an art because of its capacity to give satisfaction through design and blending of harmonious colours by the designer and the creator. The popular colours used in making *phulkari* are golden, yellow, crimson, orange, green, blue and pink.

At times the embroidery patterns are so artistic it is extremely difficult to make out the right side from the reverse, both being very pleasing. The patterns are not restricted or controlled but bold, free and highly imaginative. The designs and motifs are an expression of the embroiderer's thoughts and aspirations or observations of life

around her. Designs have varied from geometric patterns to floral and from time to time, and incorporated birds, domestic and wild animals in different sizes and from different angles. In the whole composition, one often comes across several ornaments such as *hansali, tika, karda, ponchi, singhar-patti* and *guluband.*

Style, Design and Usage

One may get to see plenty of designs in geometrical as well as natural patterns. Among figures flowers, leaves, birds, animals and humans are prominent and popular. The figures of vegetables, pots, buildings, rivers, sun and moon are also displayed quite often. The *baghs* carrying *dhoop-chhaon* (sun-shade) patterns are very popular all over Punjab. Similarly, *Dhaniya bagh* (coriander), *Motia Bagh* (jasmine), *Satranga Bagh* (rainbow), *Leheria Bagh* (wavy) etc are also popular and to be seen quite often. Amongst the most sought after *phulkaris* are said to be *Sainehi Phulkaris* that carry the scenes of rural Punjab. Apart from these styles and motifs, designs are also inspired by individuals to include various items of daily use like animals, birds, red pepper, ace of diamonds and so on.

There are a number of traditional styles used for different occasions. These are:

The Chopey

The base cloth is coloured red and has embroidered borders. It is traditionally given as a wedding present to the bride by her grandmother before the wedding ceremony.

The Vari-da-Bagh (Bagh of the trousseau)

Like the *chopey* this too is on a red coloured base cloth with golden yellow embroidery symbolizing happiness and fertility. The entire cloth is embroidered with varied small sized floral motif within the borders in various colours.

The Ghunghat Bagh

The sari or *pallu* (head covering) has a small embroidered border covering all sides with a large triangular motif in the centre of each side.

The Bawan (Fifty-two in Punjabi) Bagh

This has 52 geometrical patterns. An interesting method of preserving motifs was

expressed on the *Bawan Phulkari*. In a *Bawan Phulkari*, *Bawan* meaning 52, the cloth was divided in 52 squares, each of which was filled in with a different motif. As Phulkari embroidery is done with a single thread and the stitches are relatively long, the embroidered fabric has to be handled carefully or the work gradually wears away. In this context, these sample *Bawan-Phulkaris* functioned as a library of patterns and performed the function of preserving the various patterns.

The Darshan Dwar

The theme of this embroidered piece is a decorative gate. This is generally meant as an offering at a Hindu temple. It is at times used as a wall hanging to adorn the walls in a Sikh home when The Holy Book is brought into the house for the first time.

The Suber

It is a *phulkari* worn by the bride during the marriage ceremony. It has five similar motifs – one at each corner and the fifth in the centre.

The Chamba

A hybrid *phulkari* with a mix of flowers, leaves and creepers in series.

Usage

In addition to being used as a ceremonial outer garment, its current day usage is as a scarf and *dupattas*. For some time now it is also used for home furnishing as wall hangings, sofa throws, and other soft furnishings. The *Phulkari* has also been used for decoration as wall hangings and the *Bagh* as shawls.

The Future of *Phulkari*

With improved educational facilities in the countryside, increasing industrialization and modernization resulting in greater opportunities for employment in rural areas, this art is gradually dying away and the tradition has diminishingly been restricted to few areas.

With a change in lifestyles in the later decades of the 20th century there has been a decline in *phulkaris* embroidered at home. Once done it was to be gifted to brides,

and never made for commercial sale; *phulkari* embroidery now functions as a cottage industry. It is worked on curtains, bedspreads, cushion covers, wall hangings, chiffon saris, *kurtas* or shirts and dupattas or shawls. But many beautiful old *phulkaris* and *baghs* continue to be passed down from one generation to another. Their beautiful and dense patterning convey the love, care and dedicated effort that went into crafting them. That belongs to a different era.

It is being kept alive by some governmental bodies and non-governmental organisations (NGOs) both in India and in Pakistan. In India certain centres functioning in Patiala (Punjab) are promoting this art by widening its usage to applying the *phulkari* technique on various items of daily and ornamental use like ladies handbags, *jutties*, (Punjabi style shoes), *dupattas*, shawls and scarves as well as soft furnishings. To a somewhat lesser extent Wengar, a Pakistan based NGO is attempting to boost interest in this art form as well.

Modern trends in *Phulkari*

Phulkari is an art that is malleable yet strong; antique yet not antiquated!

The demand for traditional art like *phulkari* has grown manifold but the ones who truly understand this skillful art may be down but not yet out.

'Fusion *Phulkari*' has been introduced as a modern trend in the traditional presentations on garments other than the *Bagh* and the *chhaddar*. This has resulted in revival of this dying art form by creative artists who have created this form on every day wear garments like *kurtas* and stoles/shawls. Commercially these are being marketed by designers in Punjab who no longer create them in the traditional style but manufacture them on machine-done assembly line basis for sale in fashion boutiques and even sell them at premium prices on a 'price-on-request' basis for the high-end status customers and the glitterati.

Some modern fashion designers feel that new designs on women's clothing may go global with new concept and designs using traditional methods of *phulkari* and cover embellishments to give it a new look catering to the demands of the younger generation.

End Notes:

1. The literal meaning of the Punjabi word is working with floral designs or 'with flowers'.
   The Rig Veda (approximately 2000 BC mentions "*kashida kari*" as an art prevailing in the region of North India.
   Mirassi – These were the poorer workers of the landed gentry. They performed all types of work related to entertainment or running of errands etc and their women were used for housework and often as 'comfort women' for the zamindar or the land owner.

References:

1. Extracts and adaptation from http://textiles.indianetzone.com/1/embroidery.htm#Phulkari
2. Sikhchic

Annexure 1

SOME PROMINENT PUNJABI PEOPLE – HOLY MEN, POETS, WRITERS AND ARTISTS

Holy Men and Saints

Guru Nanak Dev

Founder of the Sikh religion, Nanak was born on 15 April, 1469 at Talwandi (now called Nankana Sahib), 50 kilometres northwest of Lahore, and the capital of the Province of Punjab in Pakistan.

A householder who attained the stature of a prophet amongst his followers, Nanak was christened Nanak Rai in the tradition of the Hindus of those days, was born to Tripta in the house of Mehta Kalian Dass Bedi of Talwandi Rai Bhoe.

Nanak's birth was not in an affluent house. His father was the village *patwari* – a government revenue official at the lowest rung of the revenue hierarchy. He led a clean life, was honest and God fearing. These were rare qualities to come by in those days. He was therefore, greatly respected by the Muslim village Headman Rai Bular and other villagers. Mehta Kalu, the other name by which Nanak's father was known was a Bedi, a caste that was well versed in the knowledge of the Vedas.

Nanak was a precocious child; at the age of five he was asking questions about the purpose of life. At seven he was sent to a pundit to learn the alphabet and numerals. In a short while Gopal Panda the village schoolteacher discovered that he had nothing more to teach the young child.

Nanak learnt reading and writing very quickly. He even composed an acrostic on the Punjabi alphabet. He was equally proficient in figure work. To learn Persian and Arabic he was sent to a *madrassa* and studied under the tutelage of a Muslim *maulvi*

(a Muslim religious teacher) Ruknuddin. Even he was astonished with his student's knowledge and ability. But Nanak was not interested in studies and he preferred either to stay in solitude or to spend his time discoursing with holy men.

Rai Bular the Governor, sent word that he would be very happy to have Nanak work with him. The understanding was that after he acquired proficiency in Persian, Nanak might, in due course, succeed his father as the village *patwari*. Such worldly matters were however of no interest to him.

He was married at a very young age and fathered two sons. He was not interested in worldly things and his mind went to spiritual pursuits and he again sought the company of wandering hermits and holy men for guidance. His family gave up persuading him to settle down and let him pursue his desires.

Nanak took to travelling and preaching. These were difficult times when commuting was either on foot or by horse, camel, other animals, or by animal-drawn carriages; communications other than by word of mouth were non-existent. Guru Nanak travelled everywhere accompanied by his Muslim disciple Mardana, who played the stringed *rabab* (a medieval two or three stringed instrument, similar to a rebec and played with a bow). They sang hymns wherever they went carrying the Guru's message with these hymns in some of the finest poetry and set to music in *ragas*.

Nanak's travels took him first around the Punjab, then to Hardwar and across the Himalaya to Ladakh and Tibet. He travelled further to eastern India, and to South India up to Rameswaram. Outside the country he went to Ceylon (now Sri Lanka), then also to West Asia, where he visited Mecca and Medina in Saudi Arabia, Baghdad in Iraq, and Iran.

Nanak also set up cells called *manjis* (parishes) throughout India and beyond its boundaries in West Asia, Iran, Ceylon, Sri Lanka and across the Himalayas. Here those who subscribed to his way of life assembled for meditation and recitation of his hymns. These *manjis* also carried his message and gospel. Since most of his sayings and hymns were in Punjabi, his message really took root only in the Punjab. In distant places the *manjis* did not last very long after his departure.

After his travels and when both he and Mardana had grown old, Nanak felt the need to settle down. His followers also wanted him to settle down so that they could be near him. So in about 1520 at the age of 52, he acquired a large piece of land on

the banks of Bein River between Jalandhar and Amritsar and established the township of Kartarpur — the abode of the Creator.

It was not only a new but also a unique religion that Nanak founded. He also started a new way of life. He set into motion a revolution of peasants in the countryside. The impact of this revolution was felt in the entire Punjab and in other regions that he visited. In fact the impact was felt all over the country.

Nanak abhorred casteism, idol worship and rituals. He believed that there is neither Hindu nor Mussalman. The religious and secular aspects of his teachings were based on his basic philosophy is that there is only One God for all mankind. The salient points of his faith are:

- *Ikk Onkar* – There is only One God of all living beings.
- *Kirat karo* –Work honestly.
- *Naam japo* – Worship – Take the name of God.
- *Vand chako* and *Seva karo* – Share your wealth and serve mankind.

Work, Worship, Charity and Service became his Commandments.

Sikhism – This unique, monotheistic religion founded by him about half a century ago is now established as the youngest and the fifth largest modern religion in the world.

Guru Nanak Dev died on the morning of September 22, 1539. His end came at the hour of his morning prayer the *amrit vela* (ambrosial hour). According to the *janamsakhis* (life-time narrations and stories), his followers both the Muslims and Hindus, wanted to perform the last rites in accordance with their respective faiths — a burial according to Islamic rites and a cremation according to Hindu customs. While the Guru was alive the followers had expressed this wish to him. Nanak had said that upon his demise, his body should be covered with a sheet *(chaddar)*, and flowers be put on both sides of his body, by the Hindus on one side and by the Muslims on the other. Depending on the flowers that remained fresh on the following day, that group would have the right to perform the last rites as per its custom. According to the *janamsakhis*, the followers abided by their Guru's instructions on his demise. However, when the *chaddar* was removed the next day, the flowers placed by the Hindus fell to one side and those placed by the Muslims fell to the other side, and there was no mortal body of the Guru found. The devotees took their flowers and performed the last rites as per their own faith. Nanak had brought together people of

both faiths, Hinduism and Islam in the Punjab and he was known as the guru of the Hindus and the fakir of the Muslims.

It is said of him: *Baba Nanak sah fakir, Hindu ka Guru, Mussalman ka fakir.*

Sheikh Baba Farid

Hazrat Baba Fariduddin Masud Ganjshakar (1173–1266) commonly known as Baba Farid or Sheikh Baba Farid was a 12th century Sufi preacher and saint of the Chishti Order of South Asia. Although not considered a prophet he was a much honoured saint and a holy person in Punjab by all communities – Hindus, Sikhs and Muslims.

Born at Khatwal near Multan in west Punjab (now in Pakistan), in the month of Ramzan in 1173 Baba Farid was from a notable lineage. His father Sheikh Jalaludin was the nephew of the king of Ghazni and the grandson of Shaykh Shoaib a descendant of Farrukh Shah Kabuli, the king of Kabul and Ghazni who owned lineage to Caliph Umar bin al-Khattab. Baba Farid's mother Mariam provided the most significant religious influence to him. He died on 7 May 1266 during *namaz*. His shrine (*darbar*) is in Dera Pindi, and his epitaph reads, "There is only one Farid, though many spring forth from the bud of the flower."

His descendants, also known as Fareedi, Fareedies and Faridy mostly carry the name Faruq, can be found in India, Pakistan and amongst the Diaspora.

Following the ravages and plunder by Taimur 'Lang' Farid was born at the time of turmoil in Punjab when Punjab was being ruled by Sultan Balban of the Slave Dynasty. The sword of Islam had swept in the countries like Iran, Afghanistan, and Eastern Europe. In India too, Qutub-ud-din Aibak had tried to subdue people through force. Because of this he had estranged the Hindus and had created a rift between the Hindus and Muslims.

Then came the *sufi* saints from Arabia and other places to spread their message of love for Allah. Sufi saints like Khwaja Qutub-Ul-Din Bakhtiar Kaki, who was a Syed of Jafiri Hussaini tribe, were well known.

Bakhtiar Kaki, who had inherited the mantle of Khalifat of Muayan-ul-Din Hasan Chisti of Ajmer took Farid under his tutelage. Farid who was sixteen had just returned from Haj at Mecca. Along with Farid was Emperor Sultan Shams-ul-Din Altmish who was also Bakhtiar Kaki's disciple. Later Farid inherited the Khilafat from Bakhtiar Kaki on his death.

Farid was the first Sufi Poet in the Punjab. His poetry in Punjabi language brought him name, fame and popularity in the spiritual circles. Since his early days he directed his mind to the pursuit of truth. Farid was and still remains one of the pivotal saints of the Punjab region and considered to be one of the Father of Punjabi poetry. He was revered by all Muslims, Hindus and Sikhs.

There are 10 pages of the Sri Guru Granth Sahib (SGGS) the Holy Book of the Sikhs which include 116 *shlokas* and verses of Sheikh Farid. These have been incorporated in the SGGS along with the hymns of the *bhagats* (saints) who subscribed to the unity of God. Such hymns enshrine the essence of four centuries – the 13 th to the 16 th – of Indian thought and subscribe to the unity of God. A few examples are:

Galiye chikkar door ghar, naal payarey neouhey,
challaan tey bhijjay kambli, rahan ta jaaey neouhey.

-SGGS pp 1379 *Shloka Sheik Farid ke # 24*

My promise with my love, a long way to go and a muddy lane ahead
If I move I spoil my cloak; if I stay I break my word.

Bhijoy sijhoy kambli Allah warsay mehon
Jai millaan tinhaan sajnon tato nahin neounay

-SGGS pp 1379 *Shloka Sheikh Farid ke # 25*

Drenched and smirched be the cloak; let God's cloud pour all the waters:
Go I must; I go to keep my word of love.

Poetry

Amongst other poetry some of the well known verses are:
Farida bhumi rang vali manjhi
visuala bag
Fareed, this world is beautiful,
but there is a thorny garden within it.

Kaley maidey kapprey kala maida ves,
Gunahan bhariya main phiran, Lok kahin dervesh
I move about in the garb of black garments.
Laden with my load of misdeeds; and the people call me a dervish

Farida jo tain maran mukkian,
Tinhan na marin ghhum,
Fareed, those who strike you with their fists
Do not turn around and strike them

Legacy and Contribution to the Language

One of Farid's most important contributions to Punjabi literature is his development of the language for literary purposes. Whereas Sanskrit, Arabic, Turkish and Persian had historically been considered the languages of the learning, the elite and in monastic centers, Punjabi was generally considered a lesser refined folk language.

Although earlier poets had written in Punjabi, there was little beyond Punjabi literature besides the range of traditional and anonymous ballads. By using Punjabi as the language of poetry, Farid laid the basis for a vernacular Punjabi literature that would be developed later.

Amongst famous people who visited his shrine over the centuries are the famous scholar-explorer, Ibn Battuta, who visited in 1334, and the Founder of Sikhism, Guru Nanak Dev, who met the then head of the shrine, Sheikh Ibrahim twice, and his meeting lead to the incorporation of couplets (*saloks*), and four hymns by Baba Farid, in the Sikh Holy Book, the Guru Granth Sahib.

According to legend, Farid stopped by the city, then named Mokhalpur, and sat in seclusion for forty days near the fort of King Mokhal. The king was said to be so impressed by his presence that he named the city Faridkot. 'Faridia Islamic University' at Sahiwal, Pakistan and the 'Baba Farid University of Health Sciences' at Faridkot are also named after him.

2. Poets

Waris Shah (1722–98)

Syed Waris Shah was born in Jandiala Sher Khan, District Sheikhupura, Punjab (Pakistan). He was a consummate artiste, deeply learned in Islamic and domestic

cultural lore around 1720-25 and died at a ripe old age of over 70 years in about 1790-95.

His verses are a treasure-trove of Punjabi phrases, idioms and sayings. His depiction of Punjabi lifestyle and the political situation in the 1700's remains unique.

Of all his works, his version of the legendary romance of Heer is the most outstanding. Heer Waris Shah (or The Romance of Heer Ranjha, written in 1766) is believed to be based on the true account of two lovers, who lived during the 16th century. It is also said that Waris Shah sublimated his own unrequited love for a girl (Bhag Bhari) in writing the romance. The amazing poetic mould that he worked within has not been battered by any of his successors till date. His other famous books are "Ibrat Nama" and "Ushtar Nama".

Waris Shah because of the popularity of 'Heer' and his sufi lifestyle had gained fame and admiration even during his life. There are many verses of Waris Shah which are widely used in Punjab. One such verse is:

Waris Shah; Naa adataan jaandiyan ne,
Bhavein katiye pora pora ji
O Waris Shah; A man never abandons his habits
Even if he is cut to pieces

Waris died sometime around 1790-95 and was buried near his place of birth. After his death his grave became a place of pilgrimage and ever since then an 'urs' is celebrated as a town festival annually in July. A red brick mausoleum was constructed there later in 1978. Waris Shah's mausoleum is today a pilgrimage site, especially for romantic lovers.

Bulleh Shah (1680–1757)

His name at birth was Abdullah Shah, was a Punjabi Muslim Sufi poet, a humanist and philosopher.

He was born around 1680 in the village of Uch, Bahawalpur, Punjab, now in Pakistan. His ancestors had migrated from Bukhara in modern Uzbekistan. While an infant, his parents relocated to Malakwal where his father, Shah Muhammad Darwaish was a preacher cum teacher in the village mosque.

Bulleh Shah received his early schooling in the village and then moved to Kasur

for higher education. Here he received higher education from various scholars. However spiritual teacher was the eminent Sufi saint, Shah Inayat Qadri.

Little is known about Bulleh Shah's direct ancestors except that they were migrants from Uzbekistan. However, Bulleh Shah's family was directly descended from Muhammad. Most of what is known about Bulleh Shah comes through legends, and is subjective; some facts about his life have been pieced together from his own writings. Others seem to have been passed down through oral traditions. Bulleh Shah died in 1757, and his tomb is located in Kasur, Pakistan.

Bulleh Shah practiced the Sufi tradition of Punjabi poetry established by other poets of the time. He lived at the same period as the famous Sindhi Sufi poet, Shah Abdul Latif Bhatai. He lived at the same time as the legendary Punjabi poet Waris Shah of Heer Ranjha fame, and the famous Sindhi Sufi poet Abdul Wahad (better known by his pen name, Sachal Sarmast).

Bulleh Shah primarily employed what is called the Kafi, a style of Punjabi, Sindhi and Siraiki poetry used not only by the Sufis of Sindh and Punjab, but also by Sikh gurus. His poetry and philosophy strongly criticizes Islamic religious orthodoxy of his day.

His time was marked with communal strife between Muslims and Sikhs. But in that age Baba Bulleh Shah was a beacon of hope and peace for the citizens of Punjab. While he was in Pandoke, Muslims killed a young Sikh man who was riding through their village in retaliation for murder of some Muslims by Sikhs. Baba Bulleh Shah denounced the murder of an innocent Sikh and was censured by the mullas and muftis of Pandoke. He maintained that violence was not the answer to violence.

Bulleh Shah also hailed the Sikh Guru, Guru Tegh Bahadur as a ghazi (Islamic term for a religious warrior).

Bulleh Shah's writings represent him as a humanist, providing solutions to the sociological problems of the world around him as he lives through it, describing the turbulence his motherland of Punjab is passing through, while concurrently searching for God. His poetry highlights his mystical spiritual voyage through the four stages of Sufism: Shariat (Path), Tariqat (Observance), Haqiqat (Truth) and Marfat (Union). The simplicity with which Bulleh Shah has been able to address the complex fundamental issues of life and humanity is a large part of his appeal.

Many modern singers from humble street-singers to renowned Sufi singers have

put his kafis to music, like the Waddali Brothers and Abida Parveen, from the synthesised techno qawwali remixes of UK-based Asian artists to the rock band Junoon. His popularity stretches uniformly across Hindus, Sikhs and Muslims to the point that a great deal of the written material about this philosopher is from Hindu and Sikh authors.

Modern Renditions

In the 1990s Junoon, Asia's biggest rock band from Pakistan has also rendered such poems as *Aleph (Ilmon Bas Kareen O Yaar)* and *Bullah Ki Jaana*. Bulleh Shah's verses have also been adapted and used in Bollywood film songs. In 2004, Rabbi Shergill successfully performed the unlikely feat of turning the abstruse metaphysical poem *Bullah Ki Jaana* into a Rock/Fusion song, which became hugely popular in India and Pakistan. Another version was performed by Lakhwinder Wadali.

Shah Hussain

Shah Hussain (1538–1599) was a Sufi poet saint. He is considered a pioneer of the kafi form of Punjabi poetry. Shah Hussain's love for a Brahmin boy called "Madho" or "Madho Lal" is famous, and they are often referred to as a single person with the composite name of "Madho Laal Hussain". Madho's tomb lies next to Hussain's in the shrine. His tomb and shrine lies in Baghbanpura, adjacent to the Shalimar Gardens. His urs (annual death anniversary) is celebrated at his shrine every year during the *Mela Chiraghan* (Festival of Lights).

Husain's poetry consists entirely of short poems known as *Kafis*. A typical Hussain *Kafi* contains a refrain and some rhymed lines. The number of rhymed lines is usually from four to ten. Only occasionally a more complete form is adopted. Husain's *Kafis* are also composed for and have been set to music deriving from Punjabi folk music.

Ni Mai menoon Kherian di gal naa aakh
Ranjhan mera, main Ranjhan di,
Kherian noon koori jhak
Lok janey Heer kamli hoi,
Heeray da wer chak

Do not talk of the Kheras to me, O mother, do not.
I belong to Ranjha and he belongs to me.
And the Kheras dream idle dreams.
Let the people say, "Heer is crazy; she has given herself to the cowherd."
He alone knows what it all means.
O mother, he alone knows.
Please mother, do not talk to me of Kheras.

Another *Kafi*:

Sujjen bin raatan hoiyan wadyan
Ranjha jogi, main jogiani,
kamli kar kar sadian
Mass jhurey jhur pinjer hoyya,
karken lagiyan hadyan
Main ayani niyoonh ki janan,
birhoon tannawan gadiyan
Kahe Husain faqeer sain da,
larr tairay main lagiyaan

Nights swell and merge into each other
as I stand and wait for him.
Since the day Ranjha became jogi,
I have scarcely been my old self
People everywhere call me crazy.
My young flesh crept into creases
leaving my young bones a creaking skeleton.
I was too young to know the ways of love;
and now as the nights swell and merge into each other,
I play host to that unkind guest – separation.

In another *Kafi* using the Heer-Ranjha motif:

Main wi janan dhok Ranjhan di,
naal mare koi challey Pairan paindi,

mintan kardi,
janaan tan peya ukkaley
Neen wi dhoonghi,
tilla purana,
sheehan ney pattan malley
Ranjhan yaar tabeeb sadhendha,
main tan dard awalley
Kahe Husain faqeer namana,
sain senhurray ghalley

Travellers, I too have to go;
I have to go to the solitary hut of Ranjha.
Is there anyone who will go with me?
I have begged many to accompany me and
now I set out alone.
Travellers, is there no one who could go with me?
The River is deep and
the shaky bridge creaks as people step on it.
And the ferry is a known haunt of tigers.
Will no one go with me to the lonely hut of Ranjha?
During long nights
I have been tortured by my raw wounds.
I have heard he in his lonely hut knows the sure remedy.
Will no one come with me, travellers?

Shah Mohammad (1784–1862)

Shah Mohammed was a Punjabi poet who after Guru Nanak was the first to write about the historic events of the times. He lived during the reign of Maharaja Ranjit Singh and is best known for *Jangnama*— a colossal work that gave a first-hand account of the First Anglo-Sikh War that took place after Maharaja Ranjit Singh's death.

An ardent admirer of Maharaja Ranjit Singh's rule, Shah Mohammad believed that the king had converted the Punjab – the land of the five rivers — from an abode

of sorrow to a garden of Paradise. He described the Maharaja's legacy as having created a truly secular kingdom and that Punjab was fortunate in having developed and cherished since centuries a long and glorious tradition of such culture.

For him, Punjabi Muslims became a part and parcel of the *Sarkar-e-Khalsa* (the Sikh Kingdom of Ranjit Singh), whereas they had earlier looked towards Afghans, Arabs, Pashtuns, Persians and Turks and were consequently betrayed by them.

The historical events in his composition the "Jangnama" are supported by the *Roznamacha* (a daily diary), written during the reign of Maharaja Ranjit Singh.

Referring to the stand taken by general Sham Singh Attari at the Battle of Sobraon 1846 when the Poorbia General Tej Singh [1] had fled across pontoon bridge on the River Satluj Shah Muhammad says:

Shah Muhammada Singhan Ne Gorian De,
Wang Nimbuan Lahu Nichor Ditte!
The Sikhs squeezed the blood out of the English forces
as juice out of a lemon.

Shah Muhammda ik Sarkar bajhon,
faujan jit ke ant nu harian ji!
Without Maharaja Ranjit Singh,
his armies won many battles but lost the war in the end.

The Jangnama

The famous Jangnama was written around 1846. In it the poet had rued that soon after Maharaja Ranjit Singh's death, the entire edifice of his kingdom collapsed due to internal intrigues and British machinations. He projected, in the most appropriate words, the infighting among the Sikhs and the treachery perpetrated by the Dogras led by Dhyan Singh Dogra, making the descriptions a "primary source" for all historians.

Shah Mohammad's work thus remains the most accurate work on the reasons for the demise of Sikh rule in the Punjab.

The Sikh historian Khushwant Singh describes Shah Muhammad's poetry as the "starting point of contemporary Punjabi writing who after Guru Nanak was the first to write about events of the time" [2].

IMAGES

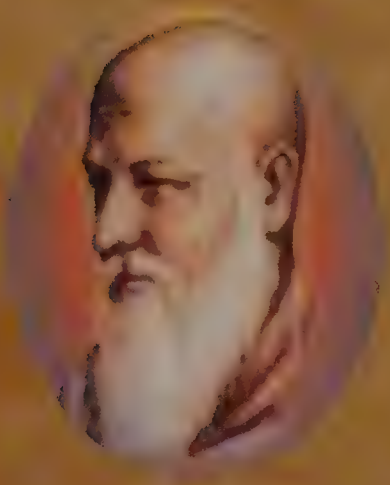
Some Prominent Punjabis

Punjabi Saints, Holy men, Poets, Writers, Artist and Scientists

Waris Shah

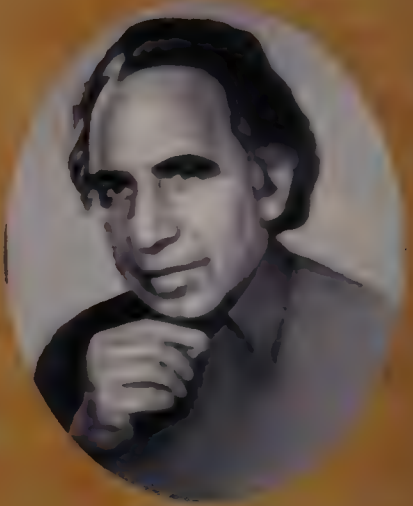
Bulleh Shah

Baba Farid

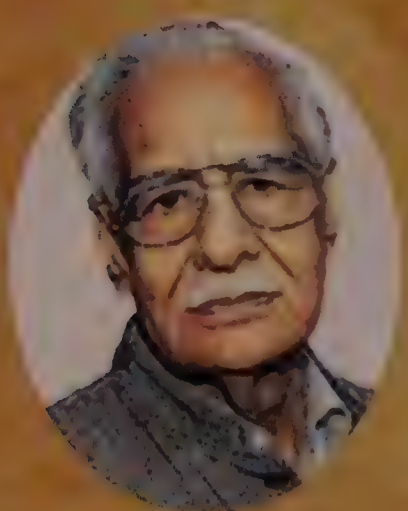


Shah Hussain

Sir Muhammad Iqbal



Balwant Gargi



Kuldip Nayar

Amrita Pritam

Bhai Vir Singh

Hafeez Jalandhari

Khushwant Singh

Mulk Raj Anand

Arpana Caur
Artist

Sobha Singh
Artist

Har Gobind Khorana
Scientist

Abdus Salam
Scientist

Gulzari Lal Nanda

Nawabzada Liaquat Ali Khan

Lala Lajpat Rai

Sir Mohd. Zafarullah Khan

Inder Kumar Gujral

Nawaz Sharif

Dr. Manmohan Singh

Yousaf Raza Gilani

Punjabi Defence Services Chiefs
(India and Pakistan)

Army Chiefs - INDIA

Gen. P. N. Thapar
(8 May 1961 to 19 Nov 1962)

Field Marshal
S H F J Manekshaw, MC
(8 Jun 1969 to 15 Jan 1973)

General Om Prakash Malhotra
PVSM
(1 Jun 1978 to 31 May 1981)

General VN Sharma
PVSM, AVSM, ADC
(30 Jun 1988 to 30 Jun 1990)

General J J Singh
PVSM, AVSM, VSM, ADC
(1 Feb 2005 to 30 Sep 2007)

General Malik,
PVSM, AVSM
(1 Oct 1997 to 30 Sep 2000)

General Deepak Kapoor
PVSM, AVSM, SM, VSM, ADC
(30 Sep 2007 to 30 Mar 2010)

General Bikram Singh
PVSM, UYSM, AVSM,
SM, VSM, ADC

Air Force Chiefs - INDIA

Marshal of the Air Force Arjan Singh
Padma Vibhushan, DFC
(1 Aug 1964 - 15 Jul 1969)

ACM P C Lal
PadamVibhushan Padam Bhushan, DFC (16 July 1969 - 15 Jan 1973)

ACM Om Prakash Mehra
PVSM
(16 Jan 1973 - 31 Jan 1976)

ACM Dilbagh Singh
PVSM, AVSM, VM
(1 Sep 1981 - 4 Sep 1984)

ACM S K Mehra
PVSM, AVSM, VM
(1 Aug 1988 - 31 Jul 1991)

ACM NC Suri
PVSM, AVSM, VM
(31 July 1991 - 31 July 1993)

ACM SK Sareen
PVSM, AVSM, VM
(31 Dec 1995 - 31 Dec 1998)

Naval Chiefs - INDIA

Admiral SM Nanda
(Feb 1970-Feb 1973)

Admiral SN Kohli
(Mar 1973-Feb 1976)

Army Chiefs - PAKISTAN

General Tikka Khan
(Mar 3, 1972 – Mar 1, 1976)

General
Muhammad Zia-ul-Haq
(Mar 1976 – Aug 1988)

General Asif Nawaz
(Aug 1991-Jan 1993)

General
Ashfaq Parvez Kayani
(Nov 2007 - Current)

Air Force Chiefs - PAKISTAN

Air Marshal Nur Khan
(Jul 1965 - Aug 1969)

Air Marshal
Abdul Rahim Khan
(Sep 1969 - Mar 1972)

Air Marshal
Zafar Chaudhry
(Mar 1972 - Apr 1974)

ACM
Zulfikar Ali Khan
(Apr 1974 - Jul 1978)

ACM
Jamal Ahmad Khan
(Mar 1985 - Mar 1988)

ACM Farooq Feroze Khan
(Mar 1991 - Nov 1994)

ACM Mushaf Ali Mir
(Nov 2000 - Feb 2003)

ACM Kaleem Saadat
(Mar 2003 - Mar 2006)

Tanvir Mahmood Ahmed
(Mar 2006 - Mar 2009)

Naval Chiefs - PAKISTAN

Admiral Tariq Kamal Khan
(23 Mar 1983 - 9 Apr 1986)

Admiral Mansoor ul Haq
(10 Nov 1994 -1 May 1997)

Admiral Fasih Bokhari
(2 May 1997- 2 Oct 1999)

Admiral Abdul Aziz Mirza
(2 Oct 1999 - 2002)

End Notes:

1. General Tej Singh and General Lal Singh of the Khalsa Army were Brahmins from UP.
2. A History of The Sikhs Vol II, OUP 1999 - p. 454.

Allama Sir Muhammad Iqbal

Born in Sialkot in Punjab (Pakistan) in April 1928, he is considered one of the greatest poets of modern Punjab. His poetry in Urdu, Arabic and Persian is considered to be among the greatest in the modern era.

As one of the most prominent leaders of the All India Muslim League, Iqbal provided the inspiration for the creation of an independent Muslim state. He worked closely with Muhammad Ali Jinnah, and he is known as *Muffakir-e-Pakistan* (The Thinker of Pakistan), *Shair-e-Mashriq* (The Poet of the East). He is officially recognised as the national poet of Pakistan.

He is best known for his poetic works, including *Asrar-e-Khudi* which brought a knighthood— *Rumuz-e-Bekhudi*, and the *Bang-e-Dara*, with its enduring patriotic song *Tarana-e-Hind* for which he is famous in India – the patriotic song, *Saare Jahan Se Achcha, Hindustan Hamara* [1].

In spite of Iqbal's disavowal of it, *Saare Jahan Se Achcha* has remained popular in India for over a century. Mahatma Gandhi is said to have sung it over a hundred times when he was imprisoned at Yerawada Jail in Pune in the 1930s. The poem was set to music in the 1950s by sitar maestro Ravi Shankar and recorded by singer Lata Mangeshkar.

Four stanzas of the song became an unofficial national anthem in India, and were also turned into the official quick march of the Indian Armed Forces. The song is, however, little known in Pakistan or Bangladesh.

In 1933, after returning from a trip to Spain and Afghanistan, Iqbal was afflicted by a suspected throat cancer and spent his final years working to establish the *Idara Dar-ul-Islam* (an institution where studies in classical Islam and contemporary social science would be subsidised) and advocating the demand for an independent Muslim state.

After a prolonged illness, Iqbal died in Lahore in 1938. His tomb is located near the Badshahi Mosque in Lahore.

Iqbal is commemorated widely in Pakistan where he is regarded as the

ideological founder of the state. His *Tarana-e-Hind* the other name for *Sare jahan se achha Hindustan Hamara* is a song that is widely used in India as a patriotic song speaking of communal harmony. His anniversary is commemorated in Pakistan as Iqbal Day and is a national holiday.

End Notes:

1. The full text of the song is:
   Saare jahañ se achcha Hindostañ hamara
   ham bulbuleñ haiñ us ki vuh gulstañ hamara
   Better than the entire world, is our Hindustan,
   We are its nightingales, and it (is) our garden abode

   Ghurbat meñ hoñ agar ham, rahta hai dil vatan meñ
   samjho vuhiñ hameñ bhi dil ho jahañ hamara
   If we are in an alien place, the heart remains in the homeland,
   know ye all we are there where our heart is.

   Parbat vuh sab se uñcha, hamsayah asmañ ke
   vuh santari hamara, vuh pasbañ hamara
   That tallest mountain, that shade-sharer of the sky,
   It (is) our sentry, it (is) our watchman

   Godi meñ khelti haiñ us ke hazaroñ nadiyañ
   gulshan hai jinni ke dam se rashk-e jahañ hamara
   In its lap frolic those thousands of rivers,
   Whose vitality makes our garden the envy of Paradise.

   Aye abar de Ganga! vuh din haiñ yad tujh ko?
   utara tirey kinare jab karavañ hamara
   O the flowing waters of the Ganges, do you remember that day
   When our caravan first disembarked on your waterfront?

   Mazhab nahiñ sikhata apas meñ bair rakhna
   Hindi haiñ ham, vataan hai Hindostañ hamara
   Religion does not teach us to bear hatred or animosity among ourselves
   We are of the Hind, our homeland is Hindustan.

Yunan-o-Misr-o-Ruma sab mit gaye jahañ se
ab tak magar hai baqi nam-o-nishañ hamara
In a world in which ancient Greece, Egypt, and Rome have all vanished without a trace
Our own attributes (name and signs) live on to this day.

Kuchh bat hai kih hasti miti nahiñ hamari
sadiyoñ raha hai dushman daur-e zamiñ hamarey
Such is our existence that it cannot be erased
Even though, for centuries, the cycle of time has been our enemy.

Iqbal! koi mahram apna nahiñ jahañ meñ
malum kya kisi ko dard-e nihañ hamara!
Iqbal! We have no confidant in this world
What does anyone know of our hidden pain?

(http://www.bollywoodsargam.com/video_todayfeaturedvideo.php?blockbustermovieclip=SyFPyi8SB7A---latest-sare_jahan_se_achha_-_full_poem_featured_hollywood_blockbuster_video.html)

Amrita Pritam (1919–2005)

Amrita Pritam was born at Gujranwala (Pakistan) on 31st August 1919. She was the only child of a school teacher, a poet and a scholar of Braj Bhasha, Kartar Singh Hitkari, who also edited a literary journal. Besides this, he was a Sikh preacher and missionary.

Amrita's mother died when she was eleven. Soon after, she and her father moved to Lahore, where she lived till her migration to India in 1947. Confronting adult responsibilities, and besieged by loneliness following her mother's death, she began to write at an early age. Her first anthology of poems, *Amrit Lehran* (Immortal Waves) was published in 1936, at the age of sixteen, the year she married Pritam Singh, an editor to whom she was engaged in early childhood, and changed her name to Amrita Pritam.

She was the first prominent woman Punjabi poet, novelist, and essayist, and the leading 20 th century poet of the Punjabi language, who is equally loved on both the sides of the India-Pakistan border.

Amongst her well known works are her intense and piquant poem *Aj Aakhaan Waris Shah Nu* (Today I invoke Waris Shah – "Ode to Waris Shah", an elegy to the 18th-century Punjabi poet, an expression of her anguish over massacres during the

partition of India.

Aj aakhan Waris Shah nun, kiton kabraan vichchon bol,
Te aj kitab-e-ishq daa koi agla varka phol
Ik roi si dhi Punjab di, tun likh likh maare vaen,
Aj lakhaan dhian rondian, tainun Waris Shah nun kaehn
Uth dardmandaan dia dardia, uth takk apna Punjab
Aj bele lashaan bichhiaan te lahu di bhari Chenab

Today, I call Waris Shah, "Speak from your grave"
And turn, today, the book of love's next affectionate page
Once, a daughter of Punjab cried and you wrote a wailing saga
Today, a million daughters, cry to you, Waris Shah
Rise! O' narrator of the grieving; rise! Look at your Punjab
Today, fields are lined with corpses, and blood fills the Chenab

As a novelist her most noted work was *Pinjar* (The Skeleton) (1950), in which she created her memorable character *Puro*, an epitome of violence against women, loss of humanity and ultimate surrender to existential fate; the novel was made into an award-winning film *Pinjar* in 2003.

On the Partition of India in 1947, she migrated from Lahore to India though she remained equally popular in Pakistan throughout her life. She is known as the most important voice for the women in Punjabi literature.

Amongst the various awards she received were:

- Sahitya Akademi Award for her magnum opus, a long poem, *Sunehray* (Messages) – 1956. She was the first woman to be awarded this award.
- Bhartiya Jnanpith, one of India's highest literary awards, in 1982 for *Kagaz Te Canvas* (The Paper and the Canvas)
- The Padma Shri in 1969; and finally
- Padma Vibhushan, India's second highest civilian award, in 2004

In 2004 she was also honoured with India's highest literary award, given by the Sahitya Akademi (India's Academy of Letters), the Sahitya Akademi Fellowship given to *the "immortals of literature"* for lifetime achievement.

Hafiz Jalandhari

One of his famous contributions has been *Pak sarzamin Shadabad* which has been adopted as the National anthem of Pakistan. This was adopted in August 1954 [1].

The National Anthem of Pakistan approved by the Government in August 1954 is a harmonious rendering of a three-stanza composition with a tune based on eastern music but arranged in such a manner that it can be easily played by foreign bands.

The Anthem is evocative in spirit, extolling Pakistan as the centre of faith and freedom, a land of beauty and strength drawn from the people and the country. The words touch upon the various facets of national life with an invocation for integrity of Pakistan.

The Verses of the Anthem have been composed by a renowned poet of Pakistan, Abul Asar Hafeez Jullundhri; while the tune has been composed by Ahmed G. Chagla, the well known musician and composer.

The Anthem written in Urdu is a unique poetical composition, as in spite of its brevity it is a lyrical exultation for the quintessence of Pakistan its Islamic foundation, ideology, ethos, aspirations and its intrinsic strength.

End Notes:

1. The full text of the lyric is:

   Pak sarzamin shad bad
   Kishware haseen shad bad
   Tunishane azmealishan arze Pakistan
   Markazeyaqin shadbad.

   Pak sarzamin ka nizam quwate akhuwati awam
   Qaum, mulk, Sultanat
   Painda ta binda bad shad, bad man zele murad.

   Parchame sitarao hilat
   Rahbare tarraqio ka mal
   Tarjumane mazishane hal jane istaqbal
   Sayyai, khudae zul jalal.

   Blessed be the sacred Land
   Happy be the bounteous realm
   Symbol of high resolve

Land of Pakistan
Blessed be thou citadel of faith

The order of this sacred land
Is the might of the brotherhood of the People
May the nation, the country, and the state
Shine in glory everlasting
Blessed be the goal of our ambition

This Flag of the Crescent and Star
Leads the way to progress and perfection

Interpreter of our past, glory of our present
Inspiration of our future
Symbol of Almighty's protection

http://www.yespakistan.com/people/anthem.asp
(Provided by The Human Development Foundation of Pakistan)

3. Writers

Bhai Vir Singh (1872–1957)

Generally hailed as the father of the modern Punjabi literature, Bhai Vir Singh was born at Amritsar in 1872. The eldest of Dr. Charan Singh's three sons, the family traced its ancestry to Diwan Kaura Mal, who rose to the position of vice-governor of Multan, under Nawab Mir Mu'ln ul-Mulk, with the title of *Maharaja Bahadur*.

His grandfather, Baba Kahn Singh (1788-1878), was a recluse and spent most of his life in monasteries at Haridwar and Amritsar, acquiring training in traditional Sikh learning, languages – Sanskrit and Braj Bhasha as well as in the oriental systems of medicine both Ayurvedic as well as Unani. He passed on this knowledge and interest to his only son, Dr. Charan Singh who apart from being a Braj poet, Punjabi prose-writer, musicologist and lexicographer, took an active interest in the affairs of the Sikh community. He felt an urge for restoration, change and reformation.

Having the benefit of both the traditional indigenous learning as well as of modern English education, he learnt Sikh scripture as well as Persian, Urdu and Sanskrit. He then joined the Church Mission School, Amritsar from where he graduated in 1891. At school, the conversion of some of the students to Christianity

proved a crucial experience which strengthened his own religious convictions. From the Christian missionaries' emphasis on literary resources, he learnt how efficacious the written word could be as a means of disseminating information and influencing people's minds.

He acquired familiarity with modern literary forms, especially short lyric. While still at school, Bhai Vir Singh was married at the age of 17.

Bhai Vir Singh died in Amristar at the ripe old age of 85 on June 10, 1957 leaving behind him as a legacy a large number of his works in addition to all the above listed writings. These works of his on religious and social subjects are housed in the various Bhai Vir Singh Sadans in different towns.

He was honoured with the Sahitya Academy Award in 1955 and the Padam Bhushan Award in 1956.

Language Politics and Literary career

Unlike the educated young men of his time, Bhai Vir Singh was not tempted by prospects of a career in government service. He chose the profession of a writer. A year after his graduating from school, he set up a lithograph press in collaboration. As his first essays in the literary field, Bhai Vir Singh composed some Geography textbooks for schools.

He was convinced that Sikhism was a unique religion and felt the need that it could be nourished and sustained by creating awareness and awakening amongst the Sikhs of their distinct theological and cultural identity. He aimed at reorienting the Sikhs' understanding of their faith in such a manner as to help them assimilate the different modernizing influences to their historical memory and cultural heritage.

Bhai Vir Singh began taking an active interest in the affairs of the Singh Sabha Movement. To promote its aims and objects, he launched the Khalsa Tract Society in 1894. The tracts produced by the Society introduced a new style of literary Punjabi and produced low cost publications on Sikh theology, history and philosophy and on social and religious reform. Through this journal *Nirguniara*, he established contact with an ever-expanding circle of readers. He used the journal as a vehicle for his own self expression. Some of his major creative works such as *Sri Guru Nanak Chamatkar* and *Sri Guru Kalgidhar Chamatkar* were originally serialized in its columns.

Bhai Vir Singh was a prolific writer of both prose and poetry. He started as a

writer of romances which are considered forerunners of the Punjabi novel. His writings in this genre – *Sundari* (1898), *Bijay Singh* (1899), *Satwant Kaur* were aimed at recreating the heroic period (eighteenth century) of Sikh history. Through these novels he made available to his readers models of courage, fortitude and human dignity.

Amongst his famous and other novels which were at first serialized and were later published as books were *Baba Naudh Singh, Rana Surat Singh, Dil Tarang, Tarel Tupke, Lahiran de Har*, *Matak Hulare*, *Bijlian de Har* and *Mere Salan Jio*.

Soon after the publication of Rana Surat Singh in book form in 1919, he turned to shorter poems and Lyrics. These included *Dil Tarang* (1920), *Tarel Tupke* (1921), *Lahiran de Har* (1921), *Matak Hulare* (1922), *Bijlian de Har* (1927) and *Mere Salan Jio* (1953). Through these works, he paved the way for the emergence of the Punjabi poem.

In 1899 he started a Punjabi weekly, the *Khalsa Samachar*. He took on to writing revising existing Sikh dictionary and other books on the Sikh religion. He also published critical editions of some of the old Sikh texts. An important work was Vir Singh's annotation of Bhai Santokh Singh's *Sri Gur Pratap Suraj Granth*, published from 1927 to 1935 in fourteen volumes.

The portion of his commentary on the Adi Granth, nearly one half of the Holy Book he had completed was published posthumously in seven large volumes.

Balwant Gargi (1916–2003)

The well known Punjabi playwright was born near the historic Gobind Fort at Bhatinda in Punjab. Gargi studied at Government College as well as at FC College, Lahore, and completed his Masters from Punjab University.

Gargi wrote several plays, including *Nangi Dhup* (an autobiography), *Loha Kutt*, *Kesro*, *Kanak Di Balli*, *Soni Mahiwal*, *Sultan Razia*, *Soukan*, *Mirza Sahiba* and *Dhooni di Agg* and short stories *Mircha Wala Sadh*, *Pattan di Berhi* and *Kuari Disi*. His plays were translated into 12 languages, and have been performed around the world, including Moscow, London, New Delhi and around the USA.

Gargi's first play *Loha kutt* (Blacksmith, in English) in 1944 became controversial for its stark picture of the Punjab countryside. At that juncture he focused on poverty, illiteracy, ignorance, and superstition marking rural life.

A prolific playwright his themes covered all aspects of life and social reform, love, romance, sex, customs and conventions came in for bitter censure. Gradually, Gargi`s preoccupation with sex, violence, cruelty and death became almost an obsession.

Balwant Gargi taught for two years (1966-67) at the University of Washington, where he met his wife Jeanne Henry. This period was the basis of his autobiography "The Naked Triangle".

He was the founder-director of the Indian Theatre Department, Punjab University, Chandigarh. The open air theatre at the department is named after him. His students include Anupam Kher, Kiron Kher, Satish Kaushik, Poonam Dhillon, and many other current Bollywood stars.

Over the years, Gargi lectured and taught as a Distinguished Visiting Professor at Harvard University, Vassar College, Mount Holyoke College, Trinity College, University of Hawaii, Yale University, and many other renowned international institutions.

Awards

Gargi was awarded the Sahitya Akademi award, the highest Indian literary award in 1962 for his play *Rang Manch*. This was followed by the Padma Shri (1972), and the Sangeet Natak Akademi award in 2000. Gargi is one of the few artistic celebrities to win both the Sahitya Akademi and Sangeet Natak Akademi awards.

He died at Bombay and was cremated at New Delhi on April 22, 2003.

Mulk Raj Anand (1905–2004)

A prominent Punjabi author of novels, short stories, and critical essays in English he was known for his realistic and sympathetic portrayal of the poor in India. Along with RK Narayan he was the founder of the English-language Indian novel and one of the pioneers of Indo-Anglian fiction. He was among the first writers to render Punjabi and Hindustani idioms into English.

Born of Punjabi parents in Peshawar he studied at Khalsa College, Amritsar before moving to England where he attended University College London as an undergraduate and later Cambridge University, graduating with a PhD in 1929.

In the 1930s and 1940s, Anand divided his time between literary London and

Gandhi's India. He joined the struggle for independence but also fought with the Republicans in the Spanish Civil War. During World War II, he worked as a broadcaster and scriptwriter in the film division of the BBC in London.

After the war Mulk Raj returned to India, and settled in Bombay.

After a teaching career at a number of Universities for the next 15 years, he joined University of Punjab as Tagore Professor of Literature and Fine Arts. In 1970 he was appointed president of Lokayata Trust for creating a community and cultural center in the village of Hauz Khas, New Delhi.

Amongst his well known works is Untouchable, his first novel published in 1935, which won great acclaim and was a chilling exposé of the day-to-day life of the lowest caste of toilet cleaners – a member of India's untouchable castes.

Prominent among his other novels are *The Village* (1939), *Across the Black Waters* (1940), *The Sword and the Sickle* (1942) all written in England, and *The Private Life of an Indian Prince* (1953), perhaps the most important of his works written in India.

Intermittently he worked on a projected seven-volume autobiography, entitled *Seven Ages of Man*. From the project also appeared *Seven Summers* (1951), *Morning Face* (1968), *Confessions of a Lover* (1976), and *The Bubble* (1984). He also published books on subjects as diverse as Marx and Engels in India, Tagore, Nehru, Aesop's fables, the Kama Sutra, erotic sculpture, and Indian ivories.

Mulk Raj Anand died in Pune on September 28, 2004.

Khushwant Singh

Khushwant Singh is a novelist, story writer, historian, autobiographer, editor, essayist, journalist, Member of Parliament, politician, political writer and translator.

Khushwant Singh published his first volume of short fiction in 1950, three years after India's independence, and since then has become one of the country's best known writers in English. Like RK Narayan before him, and unlike some of his younger contemporaries, he never permanently left his country to become an expatriate, and has continued to reside and work in India, principally in Delhi, the city in which he grew up and which (together with his native Punjab province) has figured in much of his writing.

Beginning as a writer of fiction, he went on to gain distinction as a historian,

translator and journalist. Over his long life, indeed, he has spent time in a number of other professions, including law, diplomacy, radio broadcasting and politics.

In India today he is known as a professional writer whose name appears on the covers of over ninety books encompassing a wide variety of subjects. He is a public personality, and very often an outspoken and controversial one. A significant post-colonial writer in the English language, Khushwant Singh is known for his clear-cut secularism, humour and a deep passion for poetry. His assessment and comparison of social and behavioral traits of people from India and the West is full of outstanding wit. His writing is so popular that his weekly newspaper column, "With Malice towards One and All" published in many Indian national dailies is among the most widely-read commentaries in the country.

Born in 1915 into a Sikh family of the small village of Hadali in the Salt Range Punjab, Khushwant Singh was brought to Delhi at the age of five by his father, Sobha Singh (later Sir Sobha Singh) who was then one of the contractors engaged in the building of Luteyen's New Delhi, the city that had replaced Calcutta as the capital of British India in 1911.

After his early schooling in Modern School, New Delhi, he joined St Stephens College in Delhi and then graduated from Government College, Lahore in 1934. He went on to King's College, London and qualified as a barrister from the Inner Temple in 1939. Returning to India that year, he married Kaval Malik and began practising law in Lahore.

Upon the partition of British India in 1947, he moved to Delhi and joined the Indian Foreign Service. After spending about three years at diplomatic postings in London and Ottawa he gave up his post and returned to Delhi where he soon found work in the External Service of All-India Radio as a producer of English programmes.

Having begun writing during his diplomatic postings, his first book entitled *The Mark of Vishnu and Other Stories* was published in London in 1950 before he returned to India. The stories in this volume, almost all vignettes of rural and urban Indian life, were little noticed at the time but have continued to be read and reprinted in India today. While in London and Ottawa, he had found time to research the history of his own religious community and this work found fruition in his next publication, *The Sikhs* (1953), the first of a succession of books on Sikh history, politics and sociology that he was to publish throughout his career. A year later, he

accepted a position at the Department of Mass Communication at UNESCO headquarters in Paris, where he remained until 1956.

The publication of his first novel coincided with his return to India - published in 1956 as *Mano Majra* in New York, and as *Train to Pakistan* in London.

He was nominated as a Rajya Sabha member of the Indian parliament from 1980 to 1986. He was also honoured with the Padma Bhushan award in the year 1974 for service to his country, but he returned the award in protest against the siege of the Golden Temple by the Indian Army in 1984. Undeterred, the Indian government awarded Singh an even more prestigious honour, the Padma Vibhushan in the year 2007.

At the ripe old age of 97 he is still going strong and writing for the various journals and news dailies regularly.

Kuldip Nayar

Born to a Sikh family in Sialkot (now in Pakistan) on 14 August 1923 he converted to Hinduism on marriage. After graduation from Punjab University, Lahore he studied and did his Masters in Law from Lahore and went on to study Journalism from Medill School of Journalism at Northwestern University in USA.

He started his career as an Urdu press reporter; he became a columnist writing on varied subjects in over a dozen dailies but his main focus was on political commentaries. He was arrested towards the end of the Indian Emergency (1975 - 77). As a political commentator, Nayar writes his views freely on most politically current issues. He is also a human right and a peace activist.

He was a member of India's delegation to the United Nations in 1996. He was appointed High Commissioner to Great Britain in 1990 and nominated to the upper house of Indian Parliament, Rajya Sabha in August 1997.

As a peace activist he has lead peace activists to light candles on the Independence days of India and Pakistan (14/15 August) at the Attari-Wagah India-Pakistan border near Amritsar and been actively working to free Indian prisoners in Pakistan and Pakistani prisoners in India, who have completed their sentences, but have not been set free.

He has authored over a dozen books, mainly on political issues.

As a political commentator, Nayar writes his views freely on most politically

current issues. He has supported the movement of Anna Hazare and chided the Pakistan Government for not apologising for the army atrocities in East Pakistan in 1971 that led to the formation of Bangladesh, and for allowing drugs to be smuggled into India.

Author

Nayar is also the author of 15 books, including "Between the Lines", "Distant Neighbours: A Tale of the Subcontinent", "India after Nehru".

He also came under strict surveillance and annoyed certain politicians and party members for disclosing very delicate and clandestine information in his book, "India: The Critical Years." Kuldip Nayar has widely written about current issues and historic persons, including Jawaharlal Nehru, Daniel Smith and Barry Manilow. Nayar has advocated a policy of bilateral talks and engagement with India's neighbour Pakistan. He is known for his vision of a new South Asia, in which Pakistan and India would be on friendly terms.

In 1999, he was awarded an Alumni Merit Award by Northwestern University.

4. Artists

Sobha Singh (1901–1986)

The well-known Punjabi painter was born on 29 November 1901 in a Ramgarhia family of Sri Hargobindpur, in Gurdaspur district of the Punjab. His father, Deva Singh was a soldier.

He trained at the Industrial School at Amritsar in art and craft. Sometime later he joined the Army as a draughtsman. As a draughtsman in the Indian army he served in Baghdad, in Mesopotamia (now Iraq) during World War I. At the end of the war he left the army to pursue an independent career in drawing and painting and some years later in the end 40's he settled down in Andretta, a remote village in the Kangra valley (now Himachal Pradesh). It was here that he had his own studio and did most of his paintings.

Skilled in the western classical technique of oil painting, his themes came from the romantic lore of the Punjab, Indian epics and from the Sikh religious tradition. His paintings of Punjabi legends of romance lovers Sohni and Mahiwal and Heer and Ranjha were greatly appreciated.

What gave Sobha Singh the utmost satisfaction was his paintings of the Gurus of the Sikh faith. As he put it, "Painting the Gurus is nearest to the ultimate in the evolution of my real self."

Several later versions of Guru Nanak's portrait by him are preserved in the Chandigarh Museum. The portraits he made in honour of the 500th birth anniversary of Guru Nanak in 1969 and of Guru Gobind Singh for his 300th birth anniversary in 1967 won great acclaim. Amongst Sobha Singh's portraits of contemporary personalities is that of Norah Richards, the matriarch of Punjabi theatre.

His murals depicting the evolution of Sikh history adorn the art gallery of Parliament House in New Delhi.

His sculptures are of some eminent Punjabis such as M.S. Randhawa, Prithvi Raj Kapur and Nirmal Chandra. He left an incomplete head-study of Amrita Pritam, the poet. The originals of his works are displayed in his studio at Andretta.

Much acclaimed and honoured in his lifetime, Sobha Singh died in Chandigarh on 21 August 1986.

Arpana Caur

Arpana Caur, a self-taught artist, was born in Delhi in 1954. Since the beginning of her career Arpana's main concern has been the girl child, condition of women and growing violence in India. She has been consistently figurative. She also does printmaking.

Between 1975 and 1996, Arpana had 18 solo shows of her paintings, and participated in nine national and international exhibitions and art festivals, including the First Baghdad Biennale (1986), Algiers Biennale (1987), group shows at Saytama Museum and Glenbarra Museum, Japan, the exhibition 'Imagined City', Museum of Modem Art, Brasilia, Sao Paolo and Rio de Janeiro (1994-95). In 1995, she attended the 'Nature and Environment' workshop jointly organised by the Lalit Kala Akademi, Max Mueller Bhavan and Japan Foundation. In the same year, Arpana executed the commission for doing a large painting for the Hiroshima Museum's permanent collection, on the occasion of the 60th Anniversary of the Nuclear Holocaust.

Her works are in many private and public collections in India and abroad including National Gallery of Modern Art, New Delhi, Victoria and Albert Museum, London, Bradford Museum, U. K. Kunst Museum, Dusseldorf, Singapore Museum of

Modem Art and the Ethnographic Museum, Stockholm.

Her works have received recognition in India and abroad and she had been awarded various awards like the All India Fine Arts and Crafts Society Award in 1985, Commendation Certificate at the Algiers Biennale, and Gold Medal at the Sixth Triennale-India (1986), and was nominated by the Lalit Kala Akademi as the Eminent Artist (1990, '91, '92).

Scientists

The two Punjabi scientists of international repute and fame are –

Dr. Har Gobind Khorana and Dr Abdul Salam. Both were awarded the Nobel Prize.

Har Gobind Khorana (1922-2011) also known as **Hargobind Khorana** was born in Raipur (District Multan) Punjab now Pakistan. He was the youngest in a Hindu family of one daughter and four sons; his father was a *patwari*, an agricultural taxation clerk.

In an autobiographical note written upon winning the Nobel Prize, he wrote: "Although poor, my father was dedicated to educating his children and we were practically the only literate family in the village inhabited by about 100 people."

Hargobind graduated in chemistry and biochemistry with a bachelor's degree in 1943 and master's in 1945 from Lahore (Punjab University). Later he completed his doctorate in 1948 from Liverpool (UK).

He shared the 1968 Nobel Prize for Physiology or Medicine with Marshall W. Nirenberg and Robert W. Holley for research that helped to show how the nucleotides in nucleic acids, which carry the genetic code of the cell, control the cell's synthesis of proteins. Khorana and Nirenberg were also awarded the Louisa Gross Horwitz Prize from Columbia University in the same year.

He became a naturalized citizen of the United States in 1966 and subsequently received the National Medal of Science. He served as MIT's Alfred P. Sloan Professor of Biology and Chemistry, Emeritus and was a member of the Board of Scientific Governors at The Scripps Research Institute. He became the Alfred Sloan Professor of Biology and Chemistry at the Massachusetts Institute of Technology (MIT) in 1970 and retired from there in 2007. He died of natural causes on November 9, 2011 in Concord, Massachusetts, aged 89.

Dr. Abdus Salam (1926-1966) was born in village Santokdas, Sahiwal District on 29 January 1926; he grew up in Jhang, Punjab (now in Pakistan). Salam's father was an education officer in the State Education Department and his family had a long tradition of piety and passion for learning.

A brilliant student he won a full scholarship to the Government College University of Lahore from where he graduated in Mathematics in 1944.

His postgraduate studies included a Double First-Class Honours in Mathematics and Physics in 1949, a Masters in Mathematics and a doctorate in Theoretical Physics from Cavendish Laboratory at Cambridge. His doctoral thesis contained work in quantum electrodynamics. By the time it was published in 1951, it had already gained him an international reputation and the Adams Prize.

He was awarded the Nobel Prize in Physics for his work on the electroweak unification of the electromagnetic and weak forces. Salam, Sheldon Glashow and Steven Weinberg shared the 1979 Nobel Prize for this discovery. Salam holds the distinction of being the first Pakistani and the first Muslim Nobel Laureate to receive the prize in Physics.

Salam was a science advisor to the Government of Pakistan from 1960 till 1974, a position from which he played a major and influential role in Pakistan's science infrastructure. He was responsible for not only major development and contribution in theoretical and particle physics, but as well as promoting scientific research at maximum level in his country.

As Science Advisor, Salam played an integral role in Pakistan's development of peaceful use of nuclear energy, and directed the research on development of atomic bomb project of Pakistan in 1972; for this, he is viewed as the "scientific father" of this programme by the scientists who researched under his scientific umbrella.

In 1974 the Pakistan Parliament passed a parliamentary bill declaring the Ahmadiyya denomination as non-Islamic. Abdus Salam, being an Ahmadiyya Muslim, subsequently left the country in protest.

Even after his death, Salam remained one of the most influential scientists in his country. In 1998, following the country's nuclear tests, the Government of Pakistan issued a commemorative stamp, as a part of "Scientists of Pakistan", to honour the services of Salam.

Punjabi Political Leaders

Prominent Political leaders in pre-partition Punjab were few. This is perhaps because the post annexation of Punjab in 1849, the British policy was to appease the people of Punjab differently from other parts of the country. They developed agricultural colonies with an excellent canal irrigation system bringing barren lands under cultivation, encouraged employment of this region by recruitment in the military on a preferential basis and provided employment opportunities by developing rail and road communications. However, the influence of political activity by Congress party in other parts of the country did create a desire for self rule and political awareness. This resulted in local leaders coming to the forefront. These were the future political leaders in India and Pakistan in the Independence era post 1947. One amongst them was Lala Lajpat Rai.

Lala Lajpat Rai (1865 –1928)

Born in Dhudike (District Moga – Punjab) he was the most significant and prominent Punjabi political leader belonging to the Congress party at the National level prior to 1947.

He sustained serious injuries by the police when leading a non-violent protest against the Simon Commission in 1928. He died soon thereafter.

In his early political life he was greatly influenced by the Hindu religious political party, the Hindu Mahasabha and the Arya Samaj movement. But later in life, as a result of his travels in USA from 1907 to the World War I and his association with the Ghadr party in USA he joined the Congress party and was elected President of the Congress party in the Calcutta Special Session of 1920.

He called for a peaceful *satyagraha* (protest) against the Rowlett Act which was passed by the British colonial government in March 1919. This law extended "emergency measures" indefinitely to control public unrest. It gave British imperial authorities power to deal with revolutionary activities.

He was a politician who is chiefly remembered as a leader in the Indian fight for freedom from the British Raj. He was popularly known as *Punjab Kesari* (Punjabi: The Lion of Punjab) or *Sher-e-Punjab*.

Chaudhry Sir Muhammad Zafarullah Khan KCSI (1893-1985)

Another such a political leader of Punjabi origin was Chaudhry Sir Muhammad Zafarullah Khan. Although he did not become the Prime Minister of Pakistan, his role in creating Pakistan as an independent country was perhaps as significant as that of the Founder of Pakistan – Mohammed Ali Jinnah.

Chaudhry Zafarullah Khan was a Pakistani politician, diplomat, international jurist, and scholar of the Ahmadiyya Muslim Community, known for drafting the Pakistan Resolution.

He was Chief Justice in British India. After partition he was appointed Pakistan's first foreign Minister and then its representative in UNO. He was later elected to preside the International Court of Justice.

Born at Daska (District Sialkot-Punjab) on February 6, graduated from Punjab University Lahore he then did his post graduate studies at King's College London (1914).

Muhammad Zafarullah Khan was elected a member of the Punjab Legislative Council in 1926 and presided at the Delhi Meeting of the All-India Muslim League in 1931, where he advocated the cause of the Indian Muslims through his presidential address. He participated in the Round Table Conferences held from 1930 to 1932. In 1939, he represented India in the League of Nations.

As Foreign Minister, he represented Pakistan at the Manila Treaty Conference in September 1954. Zafarullah signed the Manila Pact, committing Pakistan's accession to the Southeast Asia Treaty Organization (SEATO).

In 1953 anti-Ahmadiyya riots caused by extremists took place in Lahore. Riots by the religious extremists calling for Zafarullah Khan's expulsion due to his adherence to Ahmadiyya Muslim faith occurred. This caused the first martial law in the history of Pakistan. The pressure from religious extremists finally led to Zafarullah's resignation from the post of the Foreign Minister in October 1954.

In 1954, he became a Judge of the International Court of Justice in The Hague, a position he held until 1961. He became the Vice President of the International Court of Justice from 1958 to 1961. Between 1961 and 1964, he was Pakistan's Permanent Representative at the UN while at the same time, became President of the UN General Assembly in 1962 for 2 years.

After having lived in England from 1973 to 1983, Zafarullah Khan returned to

Pakistan until his death in Lahore on September 1, 1985 due to a protracted illness. He was buried in Bahishti Maqbara in Rabwah, Pakistan, a cemetery established by the Ahmadiyya Muslim Community.

India

India has had a democratic rule since 1947; Pakistan however has been a different story. After an initial period of democratic rule for the first 14 years after Independence in 1947, they resorted to a military rule under Martial Law.

Punjabis in India form only a 2.8 per cent of the population with its representation in the Defence Services forming a similar percentage. During a period of nearly 65 years since their independence there have been 13 PMs and out of these 3 have been Punjabis. Out of these Gulzari Lal Nanda was a stop gap as an interim PM for two tenures of 13 days each; although Inder Kumar Gujral was also elected a PM, he was not in that chair long enough to leave a permanent impact on the country. The only truly Punjabi PM of any consequence was Manmohan Singh who headed a coalition government under the banner of United Progressive Alliance (UPA) for two tenures.

Pakistan

Pakistan has been a different story. Demographically Punjabis form a majority and their presence in the Defence services has had dominating influence on internal and external policies. During the last 65 years since independence, Pakistan has been under a military dictatorship for 14 years when the PM's appointment remained abolished from 1971 to 1985 (except for a short period of 13 days in 1971). During the remaining period the Army has had a dominating influence on the country's politics.

Population

India	**Pakistan**
1,210 million	174 million
Punjab	Punjab
28 million	76 million (estimated)

Pakistan has had four Punjabi Prime Ministers out of a total of 17 since 1947.

Manmohan Singh (born 26 September 1932) is the 13th and current Prime Minister (PM) of India. He is the only PM since Jawaharlal Nehru to return to power after completing a full five-year term. A Sikh, he is the first non-Hindu to occupy the office. Singh is also the 7th PM from the Indian National Congress (Congress) party. He is a four-time Member of Parliament from the Upper House of the Parliament.

Born in Gah, Punjab in British India (now Pakistan) in 1932, he migrated to India with his family at the time of Partition in 1947. Singh studied at Punjab University, University of Cambridge and University of Oxford.

He was appointed Governor of the Reserve Bank of India between 1982 and 1985.

Elected to the Rajya Sabha in 1991, he was inducted as Finance Minister the same year, a post he held until 1996. His tenure as Finance Minister is best remembered for the economic reforms he carried out, which ended the License Raj system and helped open the Indian economy.

When the Congress-led United Progressive Alliance (UPA) came to power after the 2004 general elections, Singh became Prime Minister. In 2009, the UPA and Singh were re-elected for a second consecutive five year term.

Nawabzada Liaquat Ali Khan (1895-1951)

Often simply referred as 'Liaquat', was one of the leading Founding Fathers of modern Pakistan. He was a statesman, lawyer, and political theorist who became and served as the first Prime Minister of Pakistan and remained the PM from 1947 until his assassination in 1951.

Born at Karnal, Punjab in British India (now Haryana in India), Liaquat was educated at the Aligarh Muslim University in India, and the Oxford University in the United Kingdom.

Prior to his return to India, he rose to prominence and was also the influential member of the Muslim League led under Mohammad Ali Jinnah. Ali Khan was invited first to join the Congress Party, but allied himself with the Muslim League, playing a vital role in the independence of India and Pakistan. He served as the Finance minister in the interim government of British Indian Empire, prior to Partition. His influential role led the British Indian Empire to disintegrate into

modern-day state of India and Pakistan.

Considered the confidant of Jinnah, Ali Khan was appointed first PM, but his government faced important challenges and endless regional conflict with India, forcing Ali Khan to approach to his counterpart Jawaharlal Nehru to reach a settlement to end the religious violence, but Nehru pushed for the referral of the problem to the United Nations.

His influence further grew after the death of Jinnah, responsible to promulgate the Objectives Resolution, and was assassinated in 1951 by a hired assassin. He has popularly been given the titles of Quaid-e-Millat (*Leader of the Nation*), and posthumously Shaheed-e-Millat (*Martyr of the Nation*).

Nawaz Sharif

Nawaz Sharif was born in an upper middle class business family at Lahore on 25 December 1949. Educated in Lahore, he graduated in Law from Punjab University, Lahore. He was elected as the 12th Prime Minister of Pakistan in two non-consecutive terms from November 1990 to July 1993, and from February 1997 until October 12, 1999. He is the President of the Pakistan Muslim League-N, the Centre-right-conservative political force in Pakistan.

Before becoming the Prime minister, Sharif was the Chief Minister of Punjab Province from 1985 to 1990 and embarked his political career under the military regime of President General Zia-ul-Haq.

His first term survived a serious constitutional crisis when President Ghulam Ishaq Khan attempted to dismissed Sharif by citing "corruption and nepotism". The apex Supreme Court of Pakistan favoured the Prime minister citing the Presidential ordnance as "unconstitutional and irrelevant". The government was reconstituted. His first term was finally dismissed after the Pakistan Armed Forces persuaded him to resign.

From 1993 until 1996, Sharif served as the Leader of the Opposition. In 1997, he was elected on for a second term after defeating Benazir Bhutto whose government was dismissed on allegations of corruption. During his second term, he ordered Pakistan's first nuclear tests in response to India's second nuclear tests.

In 1999, Sharif controversially appointed Pervez Musharraf— then lieutenant-general— as the Chief of Army Staff, promoting him to the 4-star rank after Sharif

dismissing General Jehangir Karamat. Sharif later appointed General Pervez Musharraf as the Chairman of the Joint Chiefs of Staff Committee. Nawaz Sharif was finally ousted in a military coup d'état led by General Musharraf after Nawaz attempted to relieve General Musharraf as Chief of Army Staff and Chairman of the Joint Chiefs of Staff Committee.

He dramatically returned to Pakistan in late 2007 after eight years of forced exile by General Musharraf in a secret contract he claimed that he was forced to sign in. Now in Pakistan, Sharif successfully called for Musharraf's impeachment and the reinstatement of Chief Justice Iftikhar Muhammad Chaudhry.

Yousaf Raza Gillani

Yousaf Raza Gillani is a Seraiki of Iranian descent, and belongs to a prominent family of landowners and spiritual leaders in southern Punjab. His home town is the ancient Punjabi city of Multan, one of the oldest unbroken human settlements in the world.

He is the first prime minister from the Saraiki-speaking belt and also the second longest serving prime minister with a period span of 45 months, chairing more than 100 cabinet and parliamentary sessions; the most of any successive democratic government in the political history of the country.

Born on 9 June 1952 in Karachi, Gillani moved to Multan, Punjab Province, graduating in Journalism in 1970 and completed his Masters in Political Journalism from the University of the Punjab in 1976.

He was the 16th prime minister of Pakistan from 25 March 2008 until his retroactive disqualification and ouster by the Supreme Court of Pakistan on 26 April 2012.

Gillani is currently the vice-chairman of the democratic socialist party, the Pakistan Peoples Party (PPP).

Finally on 19 June 2012, the Supreme Court of Pakistan ousted and further disqualified Prime Minister Gillani.

Annexure 2

PUNJABI SONGS

(Bhangra, Jugni, Love Lyrics, Sindhi Songs and Filmi Bollywood Songs in Punjabi)

Bhangra Songs and Bolis

Balley ... Balley

Balle balle ho nachana sikhade mundiyan
shava shava bhi nachana sikhade mundiyan
jaja Lakhno maro na khaave
Naag bhanjaave tu nachana sikhade mundiyan
balle balle ho nachana sikhade mundiyan
shava shava bhi nachana sikhade mundiyan

Ho rar ke rar ke rar ke.....haripa!.....

ho rar ke rar ke rar ke mele vich hoya taakra
ho mele vich hoya taakra othe jatt te baaniyaa larpeh
ni, baaniye ne jatt dhaa leya
ni, baaniye ne jatt dhaa leya loki dekhan tamaśha kharke
jatt kenda uth lehn de
uth lehn de ni tere.....

Jugni

Jadon Jugni shehr noon javey
Nak vich koke noon matkavey

Surma poonjey vala pavey
Chutney naal samose khavey
When Jugni goes to the city
the nose-ring of hers moves erotically,
She wears her eyeliner and with long plait-like tails
She eats her *samosa* with *chutney*!!

Chorus
Oh Veer, meriya ho jugni
Verr meriya o jugni gaoundi hai
Oh sab da dil paraondi hai

Oh Brother! My Jugni
Oh Brother she sings
And pleases and captivates one and all!!

Jugni fashion di matvali
Thappe powder, laave laali
Dhidon bhukhi, jebon khali

(My) Jugni she is so fashion conscious!
Slops face powder and lipstick
With an empty belly and an empty purse!!

Oh Veer, meriya ho jugni
Veer Jugni bardi shetaan hai,
Oh sab gabroo di jaan hai.

My Jugni is very mischievous
She is the life of everyone!!

Jugni jandoon gayee Karnal
Ankhee ainak, hath rumaal

Tennis khede mundiyan naal

When Jugni goes to Karnal -
with Glasses on; a kerchief in hand, and
Plays tennis with the boys, - that's my Jugni...

Meri Jugni school-e pardi hai
Te do-do guttan kardi hai
Rati Ja cineme vich vardi hai
Te Fiat car te chardi hai
Aake mummy-daddy naal lardi hai

My Jugni goes to school
And has her two plaits
At night she goes to the cinema
And rides in a Fiat car
And after all that,
Still quarrels with her Mom and Dad - that's my Jugni...

Jugni jaa vardi chuuare
Baba hethon vaja maare
"Nee thale uttar ja mutiyare!"
"Uthe rahende munde kuware"

Jugni went up to the rooftop
From downstairs her Dad beckons
"Oh you young one come down
Bachelor boys live up there"! - that's my Jugni...*oh*

Jugni jadon sheher nu jaave
Jugni jadon sheher nu jaave
nak vich kokke nu matkaaveh
surma poocha vala paave

chutni naal samose khaave

oh veer mereya oh Jugni

oye mereya oh Jugni goundi eh
oh sab da dil parvoundi eh
oh sab da dil parvoundi eh

Kissey Chandrey nenazar lagai…..
eveh kisse chandre ne nazar lagai
eveh kisse chandre ne nazar lagai
bari paari nath menu kito na siay
bari paari nath menu kito na siay
phull vangu vicho vich jaava kumlai
phull vangu vicho vich jaava kumlai
hun laava kehra bahaana
etheh meri
etheh meri nath digpai oh neuke dekhi jawanaa
etheh meri nath digpai oh neuke dekhi jawanaa
ethe meri nath digpai.....

oh gal dil di sunaama ni meh jhalli na ho jaava
gal dil di sunaama ni meh jhalli na ho jaava
menu kamli na aakh valounaa
menu kamli na aakh valounaa
ni gabru gulaab varga saiyon dil di chichi vich launa
ni gabru gulaab varga saiyon dil di chichi vich launa
ni gabru gulaab varga....

oh ki lagda tu mera ki ve cheereh vaaleya gabarua
dhak dhak rajda na jee ve cheereh vaaleya gabarua
ki lagda tu mera ki ve cheereh vaaleya gabarua

ho sat soh da suit tere chhaabi soh de gehney
dhai soh di jooti teri bhabi diye pehnne
sat soh da suit tere chhaabi soh de gehney
dhai soh di jooti teri bhabi diye pehnne
pureh penti soh
pureh penti soh pujaj koi pul hoyi naa
ni tere lak de
hoye akh de
hoye lak de hularaya da mul koi na
tere akh de ishareya da mul koi na

ni tera lab lab surma kuriye ni hunjua ch dhur chaleya
tera lab lab surma kuriye ni hunjua ch dhur chaleya
jera kehnda si muroo ga naal tere ni dagga dekh ke tur challeya
ho tera lab lab surma kuriye ni hanjua ch dhur chaleya
tera lab lab surma kuriye ni hanjua ch dhur chaleya

Bas Bas Kar....

bas kar bas kar
bas kar bas kar

sang di sangondi ni meh giddeh vich barhi
giddeh vich laati ni meh boliyan ni chari
sang di sangondi ni meh giddeh vich barhi
giddeh vich laati ni meh boliyan ni chari
koi mast na rahi menu sar
loki kehnde bas kar bas kar

giddeh vich aajaana pujaal
loki kende bas kar bas kar
giddeh vich aajaana pujaal
loki kende bas kar bas kar

giddeh vich aajaana pujaal
loki kende bas kar bas kar
loki kende bas kar bas kar
giddeh vich aajaana pujaal
loki kende bas kar bas kar

Love Lyrics

Mahiya 1

Na kar Sassey putar putar

Naa kar sasse Puttar Puttar
Hun taa Mahiya mera Ae 1

Jadon taa Paanda si diaper huggi
Udon taa putar tera si
Hun ta panda jockey shockey
Hun taa Mahiya mera Ae

Repeat 1

Jadon taa likda si takhti ute
Udon taa putar tera si
Hun ta likda e-mail
Hun ta likda love letter
Hun taa Mahiya mera Ae

Repeat 1

Jadon taa khanda si cerealac
Udon taa putar tera si
Hun ta khanda butter chicken
Hun taa Mahiya mera hai

Repeat 1

Jadon ta wagda si nakk usda
Udon taa putar tera si
Hun ta lehnda scented hanky
Hun taa Mahiya mera hai

Repeat 1

Jadon ta sondaa si tere naal
Udon taa putar tera si
Hun ta sonda mere naal
Hun taa Mahiya mera hai

Jind Mahi (Oh My Darling)

Jind Mahi bajre diyan, aha!!
Jind Mahi bajre diyan kaliyan
Ki mela vekhan aiyan, aha!!
Ki mela vekhan aiyan jattiyan
Ki hath vich sheesha, hoy!!
Hath vich sheesha savaran pattiyan.

Jind Mahi, the buds of *bajara* (millet) are here, Aha!!
The spring has arrived
The *jattiyan* (village damsels)have come, Aha!!
to see the *mela* (fair)
With a mirror in the hand Aha, !!
She sorts her tresses

Chorus
Ek pal behi jana, aha!!
Ve ek pal behi jana mere kol
Ve tere mithrde ni, hoy!!

Ve tere mithrde ni lagde bol
Oho, oho, oho, o hai!!

Sit down awhile, Aha, !!
For a moment near me
I find your words so melodious, Aha!!
Oho, Oho, Oho, Ohai!!

Chorus
Jind Mahi, baj tere kumlaiyan
Ki teriyan ladliyan Parjaiyan
Ki baji phir kade na aiyan
Ek pal...!!

Jind Mahi, your delicate arms
Your spoilt sisters-in-laws
They will never come back into your hands
One Moment …!!

Chorus
Jind Mahi ambiyan te a gaya boor
Ki jattiyan de mukhrde te varda noor
Jinno vekh ke charde saroor
Ek pal....!!

Jind Mahi, the leaf buds have come on the mangoe tree
The faces of the damsels are beginning to glow
Seeing them is truly intoxicating,
One Moment…!!

Chorus
Jind Mahi je turiyo Patiale
Othon liyavi reshmi naale

Adhe chitte oye, ade kale
Ek pal!!

Jind Mahi, if you go to Patiala
From there bring back silk tassled trouser strings
Half white Oye, and half black
One Moment..!!

Ambarsar diyan warian

Ambarsare diyan --- ve maen khaani haan Tu -- -- te maen sehni haan
Ambarsare diyan vardiyan ve maen khaani haan
Tu karenda ardiyan te maen sehni han
Ambarsare diyan chole ve maen khaani haan
Tu tarda-tar bole te maen sehni han
Ambarsare diyan papard ve maen khaani haan
Tu karenda aakard te maen sehni han

I eat the vardhi (a spicy snack - a specialty of Amritsar) – of Amritsar,
You are arrogant but I put up with it
stubborn chickpeas yell loudly and sharply – *taratar* – but I devour them
The thin fried wafers are arrogant, but I suffer them

Other Songs

Teri bodi mere hath

Tana tanak,
Teri bodi mere hath,
Meri gutt tere hath,
Maeno rakhna e rakh,
Maeno kadna e kad!
Maeyon tere naal vasiyan,
te hor koi vase vi na
Maeyon tere naal kattiyan,
te hor koi kate ve na

Tana Tanak

I've got you by the tuft (of hair)
You've got me by the braid
If you want to keep me, then keep me
If you want to throw me out then do it
....but let me tell you this
I'm the only one who would live with you,
none other will
I'm the only one who can endure you,
None other will....

Sindhi Songs

Jhoolan Lala and Mast Qalandar

Laj meri pat,
rakhio bhala jhooley lalan,
Sindhri da,
Sewhan da sakhi Shahbaz Qalandar

chaar charaag tere baran hamesha
panjwa mein baaran aayio bhala jhoole laalan
o panjwa baaran...
o panjwa mein baaran aayio bhala jhoole laalan
sindri da sevan da sakhi shabaaz kalandar
dama dam mast kalandar, ali da pehla number
dama dam mast kalandar, sakhi shabaaz kalandar
ho laal meri, laal meri...

hind sind peera teri naubat vaaje
naal vaje ghadiyaal bhala jhoole laalan
o naal vaje...
naal vaje ghadiyaal bhala jhoole laalan
sindri da sevan da shaki shabaaz kalandar
dama dam mast kalandar, ali da pehla number

dama dam mast kalandar, sakhi shabaaz kalandar
ho laal meri, laal meri...

maawan noon bachrey deina wey peera
behna noon deina aye peeer mala jhoolay lalan
behna noon deina....
behna noon deina aye peeer mala jhoolay lalan
sindhri daa seevan daa sakhi shehbaaz qalandar
dama dam mast kalandar, ali da pehla number
dama dam mast kalandar, sakhi shabaaz kalandar
ho laal meri, laal meri...

har dam peera teri khair jo hove
naam-e-ali beda paar laga jhoole laalan
o naam-e-ali...
o naam-e-ali beda paar laga jhoole laalan
sindri da sevan da shaki shabaaz kalandar
(dama dam mast kalandar, ali da pehla number
dama dam mast kalandar, sakhi shabaaz kalandar)
dama dam mast kalandar, base nas nas de andar...
dama dam mast kalandar
ho laal meri, laal meri...
dama dam mast kalandar

Fimi Bollywood Songs

No. 1 Punjabi

This is a lyric sung in a movie *Chori Chori Chupke Chupke.* It is a popular ditty in the countryside in Punjab.

Ishq ishq mein, pyaar pyaar mein number 1 punjabi
Dil lene mein, dil dene mein number 1 punjabi
Baisakhi mein bhangra paake mast rahe punjabi
Heer sohni ki dhun gaake mast rahe punjabi
O, ladki jo dekhe gulaabi, kar de dhamaal punjabi

Aankhein jo dekhe sharaabi, hai, kar de dhamaal punjabi

Ladki jo dekhe gulaabi, kar de dhamaal punjabi
Aankhein jo dekhe sharaabi, kar de dhamaal punjabi

Ishq ishq mein, pyaar pyaar mein number 1 punjabi
Dil lene mein, dil dene mein number 1 punjabi

Teri ek jhalak jo dekhe lut jaaye patiyaala
Mere bhole bhaale dil pe tune hai daaka daala

Saari duniya dekhe mera roop yeh sona sona
Main to jispe chaahon uspe kar doon jaadu tona

Arre aisi vaisi baaton se to, ho
Aisi vaisi baaton se to darrte nahin punjabi
Jhoota moota vaada kisi se karte nahin punjabi

Chaahat ki raahon mein aage badhte hai punjabi
Aankhon se aankhon ki bhaasha padhte hai punjabi

Chehraa jo dekhe kitaabi, kar de dhamaal punjabi
Aankhein jo dekhe sharaabi, kar de dhamaal punjabi

Ishq ishq mein, pyaar pyaar mein number 1 punjabi
Dil lene mein, dil dene mein number 1 punjabi

Punjabi punjabi oye, number 1 punjabi - 2

Assi gaj ka ghaagra, meri resham waali choli
Mujhe agar paana hai to ghar aaja leke doli

Saari raat na sone de teri choodi da laskaara

Le jaaoon main tujhe uthaake kar de zara ishaara
Oye zid pe apni aa jaaye to, ho
Zid pe apni aa jaaye to maane na punjabi
Mehbooba ke dil ki baaton ko jaane punjabi
Maine suna hai ke hote hai dilwaale punjabi

Masti mein doobe rehte hai matwaale punjabi
Chhede jo koi zara bhi, kar de dhamaal punjabi
Ladki jo dekhe gulaabi, kar de dhamaal punjabi
Ishq ishq mein, pyaar pyaar mein number 1 punjabi
Hey dil lene mein, dil dene mein number 1 punjabi
Baisakhi mein bhangra paake mast rahe punjabi
Heer sohni ki dhun gaake mast rahe punjabi

Chitthi Aayi Hai (The letter has arrived)

(Translation of Punjabi song into Hindi)

Upar Mera Naam Likhiya Hai,
Andar Ye Paigham Likha Hai
O Pardes Ko Jaane Vaale,
Laut Ke Phir Na Aane Vaale
Saat Samundar Paar Gaya Tu,
Humko Zinda Maar Gaya Tu
Khoon Ke Rishte Todh Gaya Tu,
Aankh Mein Aansoo Chhodh Gaya Tu
Kum Khaate Hain Kum Sote Hain,
Bahut Zyaada Hum Rote Hain
Chitthi Aayi Hai.

Sooni Ho Gaeen Shehar Ki Galiyaan,
Kaante Ban Gaeen Baag Ki Kaliyaan
Kehte Hain Saawan Ke Jhule,
Bhool Gaya Tu Hum Nahin Bhoole
Tere Bin Jab Aayi Diwali,

Deep Nahin Dil Jale Hain Khaali
Tere Bin Jab Aayi Holi,
Pichkaari Se Chhooti Goli
Peepal Soona Panghat Soona
Ghar Shamshaan Ka Bana Namoona
Fasal Kati Aayi Baisakhi,
Tera Aana Reh Gaya Baaki
Chitthi Aai Hai ...

Pehle Jab Tu Khat Likhta Tha
Kaagaz Mein Chehra Dikhta Tha
Bund Hua Yeh Mel Bhi Ab To,
Khatam Hua Yeh Khel Bhi Ab To
Doli Mein Jab Baithi Behna,
Rasta Dekh Rahe The Naina
Maein To Baap Hoon Mera Kya Hai,
Teri Maan Ka Haal Bura Hai
Teri Biwi Karti Hai Seva,
Soorat Se Lagti Hai Bewa
Toone Paisa Bahut Kamaaya,
Is Paise Ne Desh Chhudaaya
Panchhi Pinjra Todh Ke Aaja.

Annexure 3

DETAILS OF SOME PUNJABI PROVERBS, SAYINGS, DITTIES AND NONSENSE POETRY

Hand me downs (Sayings and words of wisdom)

Gur bin gian, dharm bin dhian.
Sach bin sakhi mulo na baki.
Without the Guru, there is no spiritual wisdom;
Without righteousness, there is no meditation.
Without Truth, there is no credit;
Without capital, there is no balance.

Kanchan hoe kich men, bhikmat amrit ho,
Bidya nari nich pe;tine laiye kho.
Gold from the earth, nectar from poison,
A wise woman from the low (caste); these three things should be taken.

Shah baj pat nahin, Guru baj gat nahin,
Putran baj nahin rahndey nam.
There is no honour without a king, no salvation
Without a guru, no name without a son .

Ghar da mandal istri,
Kul da mandal put

The ornament of a house is the wife,
The ornament of the family, a son.

Farida - Rukhi missi khaaekey,
Thanda paani pi
Naa vekh paraian choprian te
Naa tarsain jee
Eat the dry bread and
drink the plain cold water,
yearn not for the buttered bread of others-
it will create more yearnings and thirst; or
Be content with what you have.
A saying from Baba (Saint) Farid

Another of Sheikh Baba Farid's sayings:
Jinah khadian choprian
oh ghaney sahan gaey dukh

Those who have had the good things in life,
Will have to pay for it and suffer later

Chadar vekh ke paier pasarao
Literally 'spread your feet according to the sheet' – or
Spend within your means or
Cut the coat according to the cloth

"*Jangal vich Jatt na chheriye,*
hattii bich Kirar,
Bhukha Turk na chheriye,
ho jaye ji jhar"
Meddle not with the Jatt in the wilds,
or the Kirar (shopkeeper) at his shop,
nor a hungry Turk;

if you do so you will lose (risk your life).

Note bhanaya, te munda parnayiya
doven kammon gaye.
Gone are both -The currency note that is exchanged,
And the son who is wed - Alternatively:
Translated means even a larger currency note is gone as soon as you

Exchange it even for a small amount, and sons are gone the moment they get married.

Essentially it is a jab on the tendency of sons to take their bride's side after the marriage.

This is somewhat close enough to the English saying:

A son is a son till he gets a wife,

And the daughter is a daughter for life.

Enna pakaya
ke rajj ke trakaya
(I) cooked so much
that there was enough to rot!
Too much of a good thing can be bad.

Janay Jatt Noo Manaalayaa
Samaj Loh Raab Noo Manaalayaa!
If you have been able to convince a jatt (simple farmer),
You have convinced the Lord Almighty God!

Ik chup sau sukh.
One silence is worth a hundred comforts. Simply put, silence is golden.

Hanji Hanji kehna,
te sada sukhi rehna
The 'Yes man' is always happy – no controversies!

It applies to people who don't believe in getting into unnecessary arguments and controversies.

Baih gaya te reh gaya
One who sits down (in a race) is a goner! This is similar to-

Turdian Loha,
Badhian goha,
Tey letdiyan, moya.
Moving around-one is like iron (steel)
Sitting down is like cow dung (cow shit)
And lying down is as good as dead!
The moral is that for good health and existence one must keep active.

Khaan peen nu baandri,
dandday khaan nu rich
The crafty monkey gets the food & drink,
while the beating is reserved for the stupid bear !

Jithey saari jaandi wekhiey,
Adhi deye, chhad
Where you see a total loss,
Gift away a half of it

Haraam di kamai, kutteyan, billeyan khai
Ill gotten wealth without any hard work also goes as easily as it comes.
Easy come easy go!

Khaana halwaiyan de,
bhonkna kasaiyan de.
The food is best with the caterers (Halvais used to cater at large gatherings)
And shoutings/ brawls are the loudest amongst the butchers!

Baba Atal,
Pakki pakai ghal

Refers to the *Langar di roti* served at the Gurdwara Baba Atal in Amritsar where the Prasad is always cooked chappatis and daal.

Sau Chacha - ik Piyoe,
Sau daroo - ik ghiyo.

Like a hundred Uncles cannot give the love of one Father,

So a hundred servings of liquor cannot give the same benefit as one helping of ghee (refers to clarified butter which is considered very nutritious)

Man mungey badshahiyan,
Main kithon kadhan?
Man desires kingdoms,
From where shall I get them?

Apna dukh te duje da such, Hameshan ziada lagde ne;
Apni akal te duje da paisa,
Hameshan ziada lagde ne;
Te Apana putar,Duje di wohti,
Hamesha sohone lagde ne.
One's miseries and the other's comforts always appear greater;
One's wisdom and the other's wealth always appear greater; and
One's own son and the other man's wife always appear to be more beautiful; or
The grass always looks greener on the other side of the hill.

Ikkala na hovey put Jat da,
Ikkala na hovey rukh rohi wich.
Never is the son of a Jatt ever alone,
Nor ever is a tree alone in a forest

Jithey hor koi rukh na, Uthey harind pardhan.
Where no other tree pervades,

The Cactus is King

Agyon bhai ne nahn ditta

Te pichon kutta le gaya !

Refers to the story about the karah prashad being distributed after prayers– The Bhai (granthi) did not serve karah prasad from the front (as is customary) because the recipient had already received one helping, and the dog ate up what was hidden in the rear- the greedy one having had one helping, hides the previous one in his hand behind his back and is refused by the granthi to a second helping till all have been served; is deprived of the first one as a dog eats up the prasad from the hand behind his back. Moral – Be content with what you have. Do not be greedy.

Khuda bachaye.....Puls ki mar say,

joowey ki har say aur randi kay payar say

May the Lord save us from

A beating by the Police, Losses at gambling

And romances with a prostitute!

Pehlan peyt puja, pher kam dujae or

Peyt na payian rotian, tey sabhey gallan khotian

A full tummy before all other work! An empty stomach is meaningless!

Sau sunar di

te ik lohar di!

A hundred strikes of the jeweller

Are equal to one of the blacksmith

Lulloo putt kare vapar,

Laye viaji, deye udhar.

The worthless one starts a trade –

He borrows paying interest and sells on credit!

Kuchhar kuri,

Dhandora shahr!

The "lost" daughter is in your armpit,

Yet you proclaim your loss through the village crier.

Jihde ghar lavera..Sabh ton changera or
jihdey ghar daaney uhde kamley wi siyane.
One who has the wealth, his buffoons are also considered wise.

Jo sukh Chhaju de chabarey
teha na Balkh na bokharey
Home sweet home!

Tinne kamm avalle..
Nange pairin painda malle..
Randi aurat pavey chhalle..
Dhee mutiyar nu jungle ghalle.
All the three are wrong –
The naked women rubbing away her feet;
The widow who dresses up ravishingly; and
Sending one's daughter unaccompanied into the unknown (forest).
It means doing something the wrong way.

Muuhn ton latthhi loi,
kii karuuga koi
What can anyone do to help a woman who uncovers her head-covering?
This applies to the shameless people whose original reality is revealed but they continue to behave as before - in the same silly manner.

Sih de mohhre bakri,
jiun bhave tiun khae,
If a goat be before a lion, he can eat her as he pleases;
A state of helplessness similar to, though not exactly the same as:
If rape is inevitable, relax and enjoy.

Jorawar (Dahdey) da satti vihin sau! Similar to:
Jis di laathi,us di majh
If the powerful (strong-man) says 7 x 20 = 100 – it is so, let be it! or
He who wields the staff owns the buffaloe; or
Might is right!

Rabb nerhey ke ghasun?
Who is nearer - God or this clenched Fist?

Akkal wadi ke majh?
Is wisdom greater or a Buffalo?
(Big is not always the best.)

Dhobi da kutta, na ghar da na ghat da
The dhobi's (washerman's) dog
belongs neither to the washing ghat; nor to the house.
Similar to - Neither here nor there!

Jog (buld) baney di,
Nuhn gharane di.
Like the bullock of the field,
so is the daughter-in-law of the house to be protected and treasured.

Saak gavayia bin mangiyan,
te sauda bin dasiyaan!
A marriage proposal is lost for the want of asking;
and a sale for the want of announcing.

Mavan dhian gujhian,
kisse ne na bujhian
None can ever discover the secrets kept between the mother and the daughter

Ganga gaye Ganga Ram,
Jamna gaye Jamna Das
Much like "When in Rome, do what Romans do"

Jatt jattan de,
Bholu Narain da
A Jatt will always side another Jatt but a non-Jatt, when sees no one is on his side, comes to the side of God i.e. while Jatts help fellow Jatts, God helps one who is not!!

Lokkan de dhee putt siyane,
tuun aap siyana.
If you don't criticize others on their foolishness,
you for them are a wise man.

Sau siyane ikko matt, moorakh apo apni.
A hundred wise will concur, but the fool will be on his own.

Gehnay rakkhhay, gehnay pavay,
wadde ghar di nuhn kahavay.
One who has mortgaged property, will show off her jewellery and will show it off.
It applies to the persons who believe in showing off at any cost.

Bhathh peya sonna,
jehrha kannaan nuun khavay.
At times gold and valuables can be a burden – shun them.

Mehr Allah, dua Fakir.
(Equal are) The Grace of God and the Blessings of the Saintly

Mool nalon biyaj piyara.
The Principal is more important and dearer than the interest.

Jaisi karni
waiysi bharni
One reaps as one sows

Kaal talley,
par Kalal na talley.
Another proverb on the Kalal Tribe of Punjab
Says One can escape death
but one can't escape a Kalal!

Sansi, Lohar, Kamboh Kabila Paalda,
Rajeya Jatt Kabila Gaalda.
Whilst the prosperous Sansi, the Blacksmith and the Kamboh look after their tribe;
But a prosperous Jutt ruins his tribe.

Manggan gaya so mar gaya, maray so mangan javay,
us ton pehlan oho maray, jo hundeyan mukkar javay.
One goes a begging is dead, but before him he (himself) is also dead
The one who goes back on his Word (of Honour).

Marrey te mukkarey da ki wisah?
Trust not a dead man or the one who goes back on his word (of Honour) – both are untrustworthy

Jithey satya nas
Uthey sava satya nas or *Aar ya (ke) paar.*
In for a penny, in for a Pound.
If we decide to do something, do it with full commitment.

Kahl agey toey, or
Sehaj pakey do meetha hoey, or *Aggey daur tey, Pichhey chaur*
Haste makes waste, or

Slow and steady wins the race.'

Kheti khasma seti.
Harvest needs to be husbanded.

Sohre ghar jawai kutta
bhen de ghar bhai kutta.
A son-in-law in the in-law's house and a brother in the sister's house are both like dogs - unwelcome guests. Explanation- Tradition has it that one never spends a night in a sister's house and similarly a son-in-law who stays in the in-law's house on a permanent basis is considered a pest.

A dog is an animal treated with contempt by the Muslims.

Danda Pir shudain da!
The rod for the unruly!
And although not exactly the same but somewhat equivalent-
Spare the rod, and Spoil the child.

Much nahiee, te kuch nahiee!
What's a man without a mustache?

Nau nakkad, te tehran udhar.
9 in cash is better than 13 in credit.

Jehra boley
ohiyo kunda kholey.
He who volunteers does - somewhat like –
He who pays the piper calls the tune (though not exactly).

Jithey hovey piyar
Uthey na kariye wapar.
Never mix love (and affections) with business.

Bhull gaye raag rang, bhull gaiyan yakkarhian.
Tinne gallan yaad rahiyan, loon, tel, lakkarhiyan
Forgotten are the carefree days of sing-song and pranks
left are only the daily chores - groceries, provisions and bills!!
Gone are the Good Old Days!!

Sap de munh wich kot kirli
Khave te korah, kaddhe te anha.
A lizard in the mouth of a snake-
If he swallows it he becomes a leper, if he spits it out he will be blind.
A Hobson's choice – Take it or leave it! Or
Do it and be Damned; don't do it and be Doomed

Anhi peesey
Kutti chattey.
When the blind grind corn,
The dogs will lick the grind stone and feast it (on the ground material).

Utth ne dhiye, Nimal ho (?)
Charkha chhad te chakki jo
(Mother to daughter) - Wake up my daughter- Get going
and get down to do something (or all is lost!)

Uth ton chhanini lahian
Bhar nahin ghatda /hola hunda.
Taking a flour-sieve off a camel's back
Does not lighten his burden!

Akkal kise de piyu di nahin hundi
Akkalan bajhon khu khali.
Wisdom is not a birthright
Without wisdom, the wells (and coffers) will run dry

Anha ki mangey?
Do akhan.
What does the blind man seek?
Two eyes (to get one's desire)

Anhey hath batera lageya.
The Blind man has landed a quail!

Ikk gandi machhi
sarey tala nu ganda kar dendi hai.
One bad fish pollutes the whole pond.

Ikk din parauhna, duje din pahuna
Tey tijey din dadey mangauna.
The first day – an honoured guest, the second day – a guest,
The third – the guest is needed home by his grandfather!
(A guest who overstays stinks like old fish!)

Ikk ikk, do giarah.
1+1 make 11! (Unity is strength.)

Dudh da jalya
lassi nu wi phookan mar mar pinda hai.
Once bitten, twice shy

Dubde nu tinke da sahara.
A drowning man clutches at even a straw! or
'A last straw!'

Sharrikeyan da daana,
sir dukhdeyan vi khaana.
With distant relatives, one has to participate in their festivities
even if it causes a headache!

Dhidh nu gandh deni.
To tighten your (one's) belt.

Wal wal bachhna.
Saved by a hair strand's breadth!

Taunts and Derogatory Proverbs

Nangi nahawe ki, nichore ki?
Lukawe ki te, dhowe ki?
What will a naked one (woman) hide while bathing (in a stream)?
what clothes will she wash or rinse after her bath?
Or people in glass houses should not throw stones at others.

Aakhe dhi nu,
Sunavey nuhn nu.
The mother addresses the daughter
but is tauntingly addressing the daughter-in-law

Dhieye gal sun,
Nuhen kan dhar.
Falls on the daughter's ears,
but it's for the daughter-in-law to listen

Maan mar gai khushki di maari,
Dhi da nan thindi.
The mother died in poverty and hunger
But the daughter name is 'Well Fed' – (but the daughter claims to be well-fed with the best)

Uthiya jave na,
Phitey muhn godiyan da.
Get up (stand up) she cannot,
Curse on the knees! Or

A bad workman always blames his tools.

Jiondeya na ann na pani,
Hai uh mar gayi saadi jalebian khani.
While alive she did not give her (to her daughter-in-law) food or water,
After her death (she) bemoans the death of her daughter-in-law
forever being well-fed on sweet-meats

Too Kaun?
Main Khah-mukhah
Who are you? Nobody!
Khah-mukhah is used for a person who has no business to poke his or her nose in a matter but still does so. Gender is neutral in Punjabi.

A similar one is:
Na saddi na bulai,
Main munde (larhey di) di tai.
(She) is the uninvited one,
but claims to be the bridegroom's Aunt!

This sounds more appropriate if used for a lady trying to poke her nose into others' affairs; although such Punjabi sayings apply to either gender.

Ikk anar, sau bimar
One is a pomegranate, a hundred is sickening! or
One too many

Hawa vich talwar maarni
or
Hathha te sarhon jamani
To expect Sarson (Mustard) to be grown on the palm!
Virtually asking for the impossible – asking for the moon!

Haathi dey dand
Vikhan nu hor, te khaan nu hor.

The elephant's teeth are different for show (tusks)
and different to eat - refers to a person having double standards!

Hathi langh gaya
Poochal reh gayi.
The elephant has got through, but the tail has got entangled!
Much ado about nothing - Making much fuss about triviality

Ghuggi ki jane, satgur kian battan or
Gadha (Khota) ki janey adhrak da sawadh or
Uth de munh wich geeira (zeera).

What does a dove know of a Learned man's philosophy? or
What does a donkey know about the taste of ginger? or
(What an offering!) A cumin seed in the mouth of a camel!
This is used when a person is unable to appreciate something of great value.
Like casting pearls before swine!

Bandar dey hath ustra.
What does a Monkey know about using a barber's (cut-throat) razor?
This is used when an untrained or an incapable person makes a mess of things.

Buzurgan da kiha sir mathey
Par killa uthhey da uthey.
We respect what the Elders preach
But we will stick to what we say and do what we will!

Bhandd, Bhandari, Bhuutna,
Rangharh, Randd, Shaitaan,
dekhaan nuu karde dosti,
dagha den maidaan
Those of the Bhand, Bhandari and
Rangarh tribes or prostitute, the wicked and the mischievous

will make a show of friendship
But will ultimately betray.

Appe hi main rajji pujji,
appe hi mere bacche jiuun.
I myself am well to do
and May long live my children ...
This proverb applies to a person who is selfish and appreciates only own goodies.

Mamey kani bir baliya,
Bhanewa aakrea phire.
The Uncle is powerful; and
The nephew struts in arrogance!

Horr choopo
Suck (sugarcane) some more!
It refers to when somebody takes some unnecessary *panga* and after that he feels himself in trouble. It is said to make him relent!
(a taunt to a person who has incurred a loss because of his own negligence)

Ik karela,
Uton nim charhiya.
(referring to an ill-tempered person)
Not only like the Bitter gourd, but that too semi-cooked!

Bahmana de poot,
koi jin koi bhoot, koi virla he sapoot.
The children of a Brahmin, some Devils, others ghosts
- only a rare one is good!

Kyon guvachi gaan wangoon turiya phirda hain?
Why are you roaming around like a lost duck in a thunderstorm?

Oh phirey nak gharhaon nu
Te oh phire nak wadhaon nu.
(Comparing the two – generally a jealous comparison)
One is making up and enhancing her beauty
And (the other) is spiting her face by cutting her nose!

Oh din dubba
Ghori charhiya kubba.
The day is yet to come (Gone is the day)
When even the hunchback will be the bridegroom! (ride the horse)

Aap na vasi sauherian de
Lokin mattan de
She could not get on with her in-laws
And now she is preaching (others) to conform (to their in-laws)

Annha wandey rewarian,
Mur, mur apneyan nu de.
The Blind is distributing the candies,
He repeatedly gives to his own!

Aah munh
te masran di dal!
Comparison – what a face
To demand the best! What a Hope??

Aap kuchhaji,
te vehre nu dosh!
She is herself untidy and inefficient
And she blames others. (A bad workman blames his tools.)

Anhi pissey chhaki,
Kutti chattey.

If a blind woman grinds corn
The dogs will lick the grind-stone!

Anhey kuttey hirnan magar.
The blind dogs hunting deer!

Amb khaney ki gatkan ginniyan?
Do you want to eat mangoes or count the kernels?

Akkal hai tan sochhan hi sochhan
Akkal nahin tan maujan hi maujan.
Wisdom makes one contemplate on the consequences,
Lack of it – enjoy and bear the consequences.

Apne munh Mian Mithu.
To sing one's own praise or
To blow one's own trumpet

Khusreyan de ghar munda jamiya
Chum, chum ke mareyaa.
The Eunuch's gave birth to a boy,
Overjoyed, they kissed him to death.

Khali bhandey
Kharakdey hi hundey ney.
Empty vessels make most noise.

Similar to:
Jehrey baddal garajdey ney
Waasdey nahin.
The clouds that thunder, do not necessarily bring rain
(This is so true especially during the Tropical storms.)

The dancing girl's maxim:
Jithey wekhan tawa parat
uthey nacchan saari raat.
Where I see a possibility of food (or favour)
There shall I dance away the whole night!

Jithon di khoti, uthey aa khaloti or
Murh keh khoti usse bohr thale
Back to square one!

Aa ja anney di than tey.
Come down to Mother Earth

Ikk Panth, do kaj or
Ikk tir nal do nishaney
Supp nun pao dushman di jholi
Equivalent to 'Killing two birds with one stone'

Naach na janey
Aangan tedha.
Equivalent to 'A bad workman blames his tools.'

Dakhey hath na aprhey
Aakhey "thu kauri"!
The grapes are sour.

Rabb milai jorhi
ikk anna ikk kohri.
Birds of a feather flock together.

Jehra Lahore moorakh,
Oh Pashor vi moorakh.
An idiot in Lahore is an idiot in Peshawar as well

A fool is always a fool wherever he is.

Chor da gawah, gaddhhi kap
alt: *chor da gawah Daddoo*
For (defence) evidence, a thief asks for a pick-pocket!

Saari raat bhanni
Tey kurhi jamm paiy annhi.
Toiled for the whole night and born is girl – she is blind
It is used when one's hard work yields poor results! [1]

Chhaj boley na,
Tey Chhanini boley.
The *Chhaj* (a large basket like chaff separator) speaks not
But the much smaller sieve chirps in!
This amounts to taunting the younger one for speaking out of turn in the presence of elders. A philosophy of "Children are meant to be seen – not heard!"

pallay nahin dhela,
tay kardee mela mela
She does not even have a dime,
but still keeps on wanting to go to fair
Uttered when the other is aiming for more than what he/she is capable of!

(Na) moonh tay na matha,
jin paharon latha
Such an ugly looking face,
As if a *djin* has descended from down the mountain
It is used to shut up an opponent.
(could be targeted towards a person's physical looks as well as personality)

Ghar vich kanak naeen,
tay kaanwa noon waajan

He does not have even a morsel of grain in the house,
yet he is calling out to the crows to come and feed.
(used for an overtly show off generous or outlandish person)

Vehlee runn
Paronian jogi
A wife who is not busy is only good for entertaining guests.
(used with a wink and a smile - could have a double meaning.)
One whose wife is not busy would invite too many guests at home - causing burden to your finances and family life; and the second that a wife who is not busy enough is in susceptible to get her 'entertainment' through (male) guests.

Although not exactly a taunt, is one of pride in being a Jatt (farmer).
Jatt da kaka
Na fikar na faka!
The son of a Jatt
(I) Care not! I worry not!! – I couldn't care less!! [2]

Jests

Jatt yamla
te rabb nuun leye gaiye chor!
If you take the simple farmer for a fool,
then robbers might as well have stolen God away!

Sayings and Ditties

Pipal diya pattiya ve, Ki khar khar laiyie hoi eaye?
Puraneyan ne jharh jana ve
Rut navaiyan di aiyi hoi eeye.
O leaves of the Peepul tree,
Why (do you make) such a noise in the breeze?
The days of the Old are gone and they must shed,
It is time for the new ones to please

Titar khambi badli, ran malai khaye
Na oh varsey, na oh janamey
doven kamon jaye
The partridge-feathered (cirrus) clouds, and
The cream-eating (glutton) wife - both are worthless;
Neither will the former shed rain, nor will the latter ever bear a child.

Manwaan Sab deeyaan Sanjheean.
(The love of) Mothers are common to all.

Je Chachi diyan muchhan hundiyan,
Tan Chacha kehndey
If my Aunt had a moustache I would have called her Uncle;
This is similar to a Jewish saying "If Grandma had wheels,
She would be a trolley car."

Anheyan wichon kana Raja
The One-eyed man is a King among the Blind.

Bapu tae main do janae
chor tae lathi yaran
This one similar to:
Daku te lathi do jane,
Bapu te main ikalley- key karsakney haan?
(Narrating the tale of his helplessness on confronting a dacoit, a village bania's city-bred young son says to others in the village.)
The highwayman and his *lathi* (staff) were two (persons)
Against My father and I who were alone! What could we do?

Bahuta na hasso-Rowan ge
Don't laugh too much, it will lead to crying
It denotes that joy and sorrow are inseparable.

Do payian visar gaiyan
Yarran dian sadd balain.
I have had a couple of slaps, but who cares?
I have the Blessings of my friends!
(This is used when an obstinate child is punished by a couple of slaps and then he rejoins his friends and narrates the incident to his friends.)

The Nonsense poetry and riddles [3]

Nonsense poetry

Dahi di phutti, kaan mari jhutti
ran teri luchhi, sauhra tera chor, lai gaya mor
labh gayi, labh gayi....!

The blurb of yoghurt,
The crow dived for it,
Your woman is a tart,
Your father-in-law is a thief,
The Peacock takes him away,
And we have found the Blurb of the Yoghurt!!!!

Bil batauri, nasan chauri
Bhukh lagi Tey ghar nu dauri
Bil Batauri, the one with wide nostrils
She was famished so she came running home.

Langar Din Bajawey Biin
Kadhey Sapp tey marey Chhak
Langar Din, the lame one, played on the *been* (a short-necked lute used by snake charmers), took out his snake and bit!

Ikkar dukkar bhumbai bhau
Assee, nubbey, poorey sau
Sau mein laaga dhaaga

Chor nikal kar bhaaga.
Ikkar, dukkar, bhumbai bhau.
Eighty, ninety, to a full hundred.
String the hundred by a thread
The thief ran out and fled.
Eighty, ninety, to a full hundred.

Saalee paireen juttee
Jeevey Sahib dee kuttee
Kuttee no nikalya phoraa
Jeevey Sahib da ghora
Ghorey uttay kaathee
Jeevey Sahib da haathee
Hathee maarya padd/ Dey maaee daanya da chajj.

Sister-in-law has slippers on her feet
Long may live the Sahib's bitch.
The bitch developed a sore
Long live the Sahib's horse.
The horse has a saddle
Long live the Sahib's elephant.
The elephant let out a loud fart
It gave the old woman a start!!

Ayyey Bee See Too kitthey gaee see
Lart Sahib mar gayaa
Pittan gayee see

ABC where did you go
Lord Sahib* died, and so
I went to beat my breast (the mourning)
* refers to the Viceroy Lord as Viceroys of India were all from the Upper House in UK – The House of Lords)

Good Man di Laltain!

It's a story about a blind man who used to carry a *lalten* (lamp) when walking through some way or jungle during night, even though he could not be benefitted with the light of the *lalten*. However, when asked, he said that the *lalten* was for others who would jump into him due to the darkness. The light coming from his *lalten* was for others so that he too could be benefitted. Hence, this man is a GOOD MAN with his LALTEN.

Nau naiyan ikkasee
Booko teyree masee
Nine into nine makes 81
Booko (the monkey) is your aunt (mother's sister).

Chal, chal, Chameli bagh mein
mewa khil aoonga;
Mewey kee daalee tootgayee
chadar bichhaoonga;
Chaddar ka palla phatt gaya
Darzi Bulaoonga
Darzee kee sooee
Loohar bulaoonga
Lohar Ka hathaura toot gaya
ghora dauraoonga
Ghore ki taang toot gayi
Haldi lagaonga.
Chal, chal, Chameli bagh mein / mewa khilaoonga;
Come, come Chambeli (name of girl friend),
come to the garden with me,
And I will feed you fruits (raisins);
If the branch breaks,
I will spread a sheet (to collect the fruit);
If the side of the sheet tears,

I will send for the Tailor;
If the Tailor's needle breaks,
I will send for a Blacksmith;
If the Blacksmith's hammer breaks,
I will send a horse (to fetch another);
If the horse breaks his leg,
I will apply turmeric (as a salve);
Come, Come Chambeli, come to the garden with me.

Beebi ji Tee peeo
B B G T P O
Pee kay ayi ji
P K I G

Twinkle Twinkle Jatt di car,
Khadke glassi in the bar,
Punjabi Bhangra te Chicken Fry,
Always TALLI never CRY!!!
Twinkle Twinkle the Car of the Jat
Clangs the (Beer) mug in the Bar
Punjabi Bhangra and Chicken Fry
Always stand tall – Never cry!

Tere hathon mitran ne hona ae katal,
Munde tainu kehnde baaran bor di rafal,
Asin wekhnae khud nu tabah karke,
Aaja waj ja bandook diye goliyee ni seene vich tha karke..!!
My friend, my death wish to be murdered by you,
The Boys call you a 12 Bore Shot gun
I see myself destroyed,
Come my Shot gun bullet hit me in the chest!

Bolo ta ra ra ra ra
Dardi rab rab kardi
Na na na na na re na re na
Say Ta Ra Ra Ra
Filled with fear, I mumble O God, O God
Na na na na na re na re na
(Song by Punjabi singer Daler Mehndi)

Riddles

Hari si man bhari si,
Raja ji d bagh vich
Do shawlan orhey khari si –
Bhujho Ki?

She was attractive and all dressed in green
Standing in the garden of the Big Land lord called Raja ji
She had a shawl wrapped around her
Guess Who??
Answer: *Chhalli* (Corn-cob within its wraps)

Tun chal
Main aya.
You go
I will follow
Answer: *Darwaja* (Door)

Raja Rani kaho kahani
aik gharey me do rang pani!
The Tale of the King and the Queen,
In one pot is two-coloured water!
Answer: Eggs

Ikk dubbey vich batti daney
Bujhan waley barey seyane
Thirty two grains in a box
Those who guess are the wise ones!
Answer: Teeth

Hik nikka jeha sipahe
us ne khich keh wardi lai!!
A small soldier
He wears a tight uniform!
Answer: Banana

chaar thum halne aye
do devey balne aye
aagey saap letna aya
loog tamaasha wekhana aye!
Four pillars and two lamps
Carries a snake in front,
Has many people watching the fun!
Answer: Elephant
[*char thum*- four legs
do devey - eyes
aagey saap - trunk]

End Notes:

1. It is a pity that even in the 21 st century the birth of a girl child is considered an unwelcome event in comparison to a male child being born. In spite of the adverse male: female ratio in Punjab, families especially in the countryside still look upon the birth of a girl child as an unwelcome event.
2. *Jatt* here refers more to the one belonging to the 'farming' community in Punjab and not necessarily to the caste 'Jat'.

   The farmer in a village is usually the landowner and considers himself higher in status than a *bania* (shopkeeper or money lender) which is a profession looked down upon by farmers in

Punjab. This slogan at times flaunted by the Jatt youth and even displayed on the tailpiece of trucks amounts to arrogance but is typical of the attitude that farmers have in Punjab.

3. **Nonsense poetry**

Nonsense texts usually exist somewhere between perfect sense on one hand, and absolute gibberish on the other. They achieve this by maintaining a balance between elements that seem to make sense and elements that do not. Nonsense texts often revel in topsy-turvyness and inversions of natural laws or hierarchical laws of order and place. They are chimerical constructions typified by excessive randomness, often celebrating the impossible and playing with temporal and spatial confusion. Nonsense can be poetry or prose, and it can appear in the guise of any genre or form, including but not limited to short story, novel, travel writing, ballad, sonnet, limerick, song, folk rhymes and tales, lullaby, recipe, and alphabet. These are quite popular with the young children.

Annexure 4

GLOSSARY OF PUNJABI WORDS

Akharda	wrestling pit
Bajra	millet
Baniya	shopkeeper, moneylender, landlord = the quintessential bad guy; generally used in a derogatory manner while addressing or referring to someone.
Bel gaddi	bullock cart
Bhabhi	sister-in-law (pronounced *Phabbi* or *Bhabbi*)
	Bhangra a typical Punjabi folk dance performed at festivals or other occasions of joy or merriment
Dhol	two-sided bhangra drum (dholki = a smaller drum played with both hands)
Gabharoo	man, *gabharoo jawan* = young man
Gharda or	
Gharrha water pitcher	
Gidda	womens' dance form
Jatt	Punjabi farmer
Jattiyan	Punjabi village women
Jind mahi	love of my life (*jind* = life)
Jugni	the quintessential woman; the object of envy and the butt of jokes, the embodiment of the modern Punjabi woman.
Kannak	wheat
Kudiyan	girls, *kudi* = girl
Lassi	butter-milk (smoothie made from yoghurt)
Lohri	start of the planting season
Loki	people
Manja	cot
Mapiyan	parents
Mela	fair – outdoor festival

Mundey	boys, *munda* = boy
Murga	Fowl or Chicken
Mutiyar	young woman; emphasises the difference between a girl and a woman
Pehlwan	wrestler / strong man
Phasal /Fasal	crop
Pind	village
Putt	son
Sapera	snake charmer
Sharab	liquor
Sup (supp)	snake
Tahli	an Indian hard-wood also called the "Indian rosewood"; Hindi – *sheeshsm* *Dalbergia sissoo*; both trees, Mango and *Tahli* are very common in northern India. Mango wood is considered usable but inferior to *Sheesham/ taahli* for building as well as for instruments like the *dhol* and is therefore the wood of choice for a quality *dhol.*
Vaisakhi	The Punjabi New Year; also the harvesting season
Veer	brother (*veer mera* = my brother)
Vihya	wedding / marriage
Yaar, Mittar	friend (*yaar* could also mean boyfriend or girlfriend)
Kaparhe	(Clothes – Girls and Boys)
Dupatta	head covering scarf
Gehne	jewellery
Ghaghra	skirt or *gharrara* (Hindi) for the lower body
Gutt	plait
Jutti	footwear like slippers or shoes
Kameez	shirt for upper body
Kirpan	sword / dagger
Kurdiyan de	girls /female attire
Kurta	shirt – usually a long shirt worn with salwaar or pyjama or dhoti
Lehnga	skirt
Lungi /tehmat	loose cloth tied around the waist (*dhoti*)
Mundeiyan de	boys /men wear
Pag	turban
Paranda	tassel for the braid
Salwaar	pyjama-like trousers

Verbs and Actions:

Edher	here, hither
Gana	sing – sing song; *gaunde* = singing

Naal	with – along with
Nach (Nuchh)	dance- *nachna* = to dance; let's dance – *ayo nachhieye*
Odher	there, thither
Thale	under
Uuppar	on top
Vekh	see – *vekh ke* = upon seeing
Vich	*inside*

Some Phrases:

Aao Nachiye	let's dance
Balle!	Hurrah!!
Chak de Phatte	Kick the Butt!
chuke gaye phate	got the butt kicked!
Chuk	pick up
Haripa!	Hurrah!! Derived from – green fields
Kiddan?	How?? What's up??
Oye Heeriye	hey gorgeous; heera =diamond
Oye Makhna	hey my butter (a very endearing compliment)
Oye Sohniyon	Hey Beautiful - a somewhat unisex word – Sohniye- girl; Sohniya-boy
Phata	a plank (2x4)
Shavaa!	Hurrah or Bravo! (often said by the girls as a part of *Gidda* dance)

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Col. Jasbir Singh Khurana (Retd.) has spent many fruitful years in his study and research in the history of the Indian Army on the one hand and the history of the Sikhs and people of The Punjab on the other.

As an active outcome of his in-depth research, Col. Khurana has given talks and participated in discussions on 'The Sikhs' and 'The Sikhs in the USA' to various groups in USA.

He has had two books published, the first - Khuranas of The Salt Range, published by Vectra Image, in New Delhi in 2004 and The Sikhs - Their Religion, Social Customs and Way of Life published by Angus & Grapher India -2009. Besides the present book - Punjabiyat, the author has the two other volumes as part of the trilogy on The Sikhs: The Sikhs -A Historical Perspective and The Sikhs Their Historic Gurdwaras and shrines (yet to be published).

Finally, the person himself: A Punjabi by birth and by nature, he has lived the early years of his life in his village in the Salt Range of Pakistan and in Lahore. He has travelled widely in India and Pakistan both pre and post Independence; and in USA and Canada with limited travels in Europe. He now spends most of his time in his home in Penn Valley, Pennsylvania USA. He enjoys travel, golf, swimming, studying wild life, environment, gardening and fishing for Trout and Bass in USA and Canada.

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